

THE MUSICAL TIMES

And Singing-Class Circular,
Published on the 1st of every Month.

The Music Pages only are stereotyped, those persons who would possess the Musical Articles, Notices, Advertisements, &c., can only ensure doing so by taking the work as it appears.

No. 358.—Vol. 15.
Registered for transmission abroad.

DECEMBER 1, 1872.

Price 2d.; Post-free, 2½d.
Annual Subscription, Postage-free, 2s. 6d.

MASON AND HAMLIN'S AMERICAN ORGANS.

Messrs. METZLER & CO. have the pleasure to announce that they have made arrangements with the MASON AND HAMLIN ORGAN COMPANY for the SOLE AGENCY for the Sale of their Instruments in the United Kingdom.

MASON AND HAMLIN'S AMERICAN ORGANS.

The cases of these instruments are of solid black walnut throughout, backs as well as sides and fronts; of elegant designs, carved and panelled. Interior as well as exterior of thorough and careful workmanship in every detail. They are remarkable for their great power, as well as for rich and beautiful qualities of tone. Patented improvements used in them are enumerated under each particular style.

METZLER and Co., 37, Great Marlborough-street, London, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style A. Price 20 guineas.

Five octave, single reed. One stop. Tremulant. With one set of vibrators, eight feet pitch throughout, tremulant and knee-swell. Panelled front and sides, with carved mouldings and ornaments. Price 20 guineas.

METZLER and Co., 37, Great Marlborough-street, London, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style C. Price 25 guineas.

Five octave, double reed. Five stops. 1. Viola. 2. Diapason. 3. Melodia. 4. Flute. 5. Tremulant. With two sets of vibrators throughout, one of four feet pitch, one of eight feet; tremulant and knee swell; self-adjusting reed valves; improved bellows. Panelled fronts and sides, with carved mouldings and ornaments.

No style of the cabinet organ is more popular or satisfactory in proportion to its cost than this. Its moderate price brings it within the means of many, while it has sufficient power for the accompaniment of a considerable chorus of voices; its compass is ample, and the variety of tone considerable.

METZLER and Co., 37, Great Marlborough-street, London, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style F. Price 28 guineas.

Five-octave, double reed cabinet organ, projecting keyboard. Five stops. 1. Viola. 2. Diapason. 3. Melodia. 4. Flute. 5. Tremulant. With two sets of vibrators throughout, one of four feet pitch, one of eight feet; tremulant and knee-swell. Self-adjusting reed valves, and improved bellows. Heavily panelled front and sides, with carved ornaments. Ivory fronts to keys.

METZLER and Co., 37, Great Marlborough-street, London, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style 2L. Price 32 guineas.

Five-octave, double reed. Five stops. 1. Viola. 2. Diapason. 3. Melodia. 4. Flute. 5. Vox humana. With two sets of vibrators throughout, one of four feet pitch, one of eight feet; improved vox humana; automatic swell self-adjusting reed valves; improved bellows; foot-swell; ivory fronts to keys; clothed mortises; lamp stands, &c. Heavily panelled front and sides, best finish.

METZLER and Co., 37, Great Marlborough-street, London, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style E. Price 35 guineas.

Five-octave double reed, with sub-bass and octave coupler. Seven stops: 1. Viola. 2. Diapason. 3. Melodia. 4. Flute. 5. Manual Sub-bass. 6. Octave coupler. 7. Tremulant. With two sets of vibrators throughout, one of four feet pitch, one of sixteen feet; and one octave of sub-bass connected with the manual; also octave coupler, giving effect to four sets of reeds; knee-swell and tremulant; self-adjusting reed valves; improved bellows. Panelled front and sides, carved mouldings and ornaments.

METZLER and Co., 37, Great Marlborough-street, London, W.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style 27. Price 45 guineas.

Five-octave, double reed, with sub-bass and octave coupler. Seven stops. 1. Diapason. 2. Viola. 3. Melodia. 4. Flute. 5. Sub-bass. 6. Vox humana. 7. Octave coupler. Two sets vibrators throughout, one of four feet pitch, one of eight feet; with one octave of sub-bass connected with the manual; also octave coupler, giving effect of four sets of reeds; improved vox humana and automatic swell; self-adjusting reed valves; improved bellows; foot swell; extra ivory and ivory fronts to keys; clothed mortises, &c. Heavily panelled front and sides, smooth finish. Price 45 guineas.

Coupler connects with octave below.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style 48. Price 55 guineas. New Drawing-room Model, in resonant case.

Five-octave, double reed, with euphone, octave coupler, and sub-bass, resonant. Nine stops. 1. Diapason. 2. Viola. 3. Melodia. 4. Flute. 5. Sub-bass. 6. Vox humana. 7. Octave coupler. 8. Euphone. 9. Automatic swell. Having two sets of vibrators throughout, with one octave of sub-bass connected with the manual; also octave coupler, giving effect of four sets of reeds; improved vox humana and automatic swell; self-adjusting reed valves; improved bellows; foot-swell; extra ivory, and ivory fronts to keys; clothed mortises, &c. Heavily panelled fronts and sides, best finish, &c.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style 46. Price 85 guineas.

Two manuals, four sets of reeds, resonant. Nine stops. 1. Bourdon. 2. Diapason bass. 3. Diapason treble. 4. Vox humana. 5. Hautboy. 6. Principal bass. 7. Principal treble. 8. Coupler. 9. Automatic swell. Having two manuals and four sets of vibrators throughout; one of four feet pitch, two of eight feet, and one of sixteen feet; with improved vox humana and automatic swell; self-adjusting reed valves; improved bellows; two foot-swells; extra ivory, and ivory fronts to keys; clothed mortises, &c. Heavily panelled front and sides, best finish.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style 12. Price 75 guineas. For church or chapel.

Two manuals, four sets reeds, in closed case. Nine stops. 1. Bourdon. 2. Diapason bass. 3. Diapason treble. 4. Hautboy. 5. Tremulant. 6. Principal bass. 7. Principal treble. 8. Coupler. 9. Automatic swell. Four sets of reeds throughout, one of four feet pitch, and one of eight feet to upper manual; and one of eight feet pitch and one of sixteen feet lower manual. Having automatic swell; one foot swell for the upper, and one for lower manual; self-adjusting reed valves; improved bellows; clothed mortises. Case has front board and base. Extra ivory and ivory fronts to keys.

MASON AND HAMLIN'S AMERICAN ORGANS.

Style 10. Price 105 guineas.

Two manuals and pedal bass organ. Six sets of reeds. Twelve stops: 1. Principal bass. 2. Principal treble. 3. Diapason bass. 4. Diapason treble. 5. Hautboy treble. 6. Hautboy bass. 7. Bourdon treble. 8. Bourdon bass. 9. Manual coupler. 10. Pedal coupler. 11. Violoncello. 12. Bourdon pedals. Having four sets of vibrators to manuals: one of four feet pitch, one of eight feet to upper manual; and one of eight feet, and one of sixteen feet, to the lower manual; two independent sets of vibrators to the pedals, one of eight feet pitch, and one of sixteen feet; pedals full scale, twenty-seven notes; manual coupler and pedal coupler; improved bellows, with hand-lever at back, and blow pedal in front for performer; foot swell; cloth mortises, &c. Extra ivory and ivory front to keys. Accompanied by black walnut seat for performer.

METZLER AND CO., 37, GREAT MARLBOROUGH STREET, LONDON, W.

PROFESSIONAL NOTICES.

MRS. ALFRED J. SUTTON (Soprano)

Is open to engagements for Concerts and Oratorios.
54, Duchess-road, Edgbaston, Birmingham.

MADAME HELENA WALKER (Soprano).

All communications respecting Engagements for Oratorios and Concerts must be addressed to her residence, 6, West Bank-rd Edge-la. Liverpool.

MISS RACHEL FARRAR (Soprano),

From the London Academy of Music, for Concerts, Oratorios, &c.
75, Stamford-crescent, Ashton-under-Lyne.

MADAME MARIE ROUSSEL (Soprano).

Ballad Concerts, &c.
Address Mr. F. H. Horscroft, Cathedral, Salisbury.

MISS AGNES LARKCOM (Soprano).

For Oratorios, Concerts, &c. 14, Bedford-street, Reading.

MISS BLANCHE REIVES (Principal Soprano only).

Oratorios, Opera, Concerts, &c. 28, Queen's-road, Norland-square, W., and 106, Renfrew-street, Glasgow.

MRS. J. W. JACKSON (Soprano).

For Concerts, Oratorios, &c. Address 56, Lee-crescent, Birmingham.

MISS ELLEN GLANVILLE (Soprano),

2, Percy-terrace, Ladbroke-grove-road, Notting-hill W.

MISS AMELIA CLELLAND (Soprano)

Will Sing at Stretford, Dec. 9th; Kendal (*Messiah*), 10th; Derby, 16th; Middlesbrough (*Messiah*), 23rd.
For Press Critiques and Terms, address Newton-heath, Manchester.

MISS ELIZA HEYWOOD (Contralto).

For Oratorios, Concerts, and Critiques. 1, Blenheim-terrace, Stretford-road, Old Trafford, Manchester.

MISS AGNES BYRON (Contralto).

For Concerts, Oratorios, Lessons, 114, Leighton-road, N.W.

MISS RUTH HARLOW (Contralto).

For Oratorios, Miscellaneous Concerts, etc.
Address Lark-hill, Tonge, Middleton.

MISS MARIENNE POTTER (Contralto),

60, Tabernacle-walk, Finsbury-square.

MISS SOFIA FREEMAN (Contralto),

46, Bentinck-place, Little Horton-lane, Bradford.

MISS GLEDHILL (Contralto).

Concerts and Pupils. 51, Devonshire-road, N.

MR. STEDMAN (Tenor).

Address 1, Berners-street, W.

MR. GREENHILL (Tenor.)

For Concerts, Pupils, &c., 1, St. George's-terrace, Kilburn.

W. M. DYSON (Tenor).

For Oratorios or Concerts. Address Cathedral Choir, Worcester.

MR. GEORGE W. B. CREEKE (Principal Tenor).

For Oratorios, Concerts, &c. Address The Cathedral, Ely.

MR. N. DUMVILLE (Principal Tenor).

For Oratorios and Concerts, address Cathedral, Manchester.

MR. WILLIAM DUMVILLE (Tenor),

5, Elvington-street, Hulme, or Cathedral, Manchester.

MR. H. T. BYWATER (Tenor),

Of the Birmingham Town Hall Concerts, is open to Engagements for Oratorios and Concerts. 40, Darlington-street, Wolverhampton.

W. H. BLISS (Tenor).

For Oratorio and Concert Engagements, apply to Brandon-villa, Court-hill, Lewisham.

MR. ALFRED KENNINGHAM (Tenor),

St. Andrew's, Wells-street. Address 3, Alfred-place, Bedford-sq. W.

MR. W. B. LING (Tenor),

Principal Tenor, Trinity College, Cambridge (late of Peterborough Cathedral). For Oratorios, Miscellaneous Concerts, &c. Address Trinity College, Cambridge.

MR. HERBERT WALKER (Tenor).

For Oratorio and Concert Engagements. Address 78, Osborne-street, Bradford, Yorks.

MR. ALBERT JAMES (Tenor).

Address Tenby-villa, Horton-road, Dalston, E.

MR. HENRY BRIGGS (Principal Tenor),

Parish Church, Leeds, is open to Engagements for Concerts and Oratorios.

CARLOS LOVATT, Vocalist (Baritone).

For Oratorios, address Cathedral, Manchester.

MR. C. J. BISHENDEN (the celebrated Bass).
For Engagements and Pupils, 52, Mortimer-street, Cavendish-sq., W.

MR. FARLEY SINKINS (Basso).

For Oratorios, Concerts, &c.; also for Oxford Glee Party.
Address Principal Bass, Ch. Ch. Cathedral, Oxford.

MR. CHARLESWORTH PRINCE (Bass Vocalist).

For Oratorios, Concerts, &c. Address 68, Tennyson-place, Bradford.

MR. O. CHRISTIAN (Basso).

For Oratorios and Concerts, address, 18, Adelaide-square, Windsor.

MR. T. WOODWARD (Bass).

For Oratorios and Concerts, address Cathedral, Gloucester.

C. D. COLLET (Bass, Teacher of Singing),

Sunnybank, Hazleville-road, Hornsey-lane, Highgate, N.

MR. THORNTON WOOD (Bass)

(Of the Royal Albert Hall Concerts), for Oratorios, Concerts, &c.
Address 2, Halford-place, Bradford, Yorks.

MR. F. H. HORSCHROFT,

Principal Bass of Salisbury Cathedral.
Concerts, Oratorios, &c. Address The Cathedral, Salisbury.

MR. H. WATSON (Solo Pianist and Accompanist),

For terms, &c., address 25, Market-place, Manchester.

MISS LOUISA EALAND (Sight Accompanist).

Concerts or Musical Parties. Terms moderate. 143, Ferndale-rd. Bristol.

MR. J. TILLEARD,

Removed to Seaton-villa, Slathwaite-road, Lewisham, S.E.
Lessons in Singing and Composition.

T. R. WILLIS, Organ Builder,

29, Minories, London. E. Wood and Metal Pipe Maker.
Voicing, Tuning, and Repairing. List sent for stamp.
Second-hand Organs for Sale.

T. R. WILLIS (established 1827,) Maker and Importer of Brass and Wood Instruments, Harmonium Bells, Music Strings, Wire, &c., Violins, Concertinas, &c. 29, Minories, London. List for stamp.

IMPORTANT TO MUSIC SELLERS.—Having the largest varied Stock of Music in Europe, orders received in the morning are executed the same day, or if in stock posted immediately if required. Terms highly advantageous.
London: B. Williams, 19, Paternoster-row.

MUSIC ENGRAVED, PRINTED, AND PUBLISHED in the best style, and on moderate terms, a statement of which sent on application by B. Williams, 19, Paternoster-row.

The King of all Reed Instruments yet invented.
W. HATTERSLEY and CO.'S Celebrated Improved HARMONIUMS, for quality of tone, rapidity of touch, workmanship, improved action, &c., stand unequalled. These charming instruments have been compared side by side with the American organs, and pronounced superior at half the price.

DRAWING ROOM MODEL,

Full Organ Tone, with knee swell to Treble and Bass, all stops effective.

9 Stops, Walnut case, 17 guineas.

12 " Burr " 22 "

15 " " 26 "

Lists of prices and testimonials free.

W. Hattersley and Co., 10 and 12, Bow-street, Sheffield.

FURTHER IMPROVEMENTS IN HARMONIUMS.—W. HATTERSLEY and Co.'s celebrated IMPROVED HARMONIUMS, pronounced by the profession to be the nearest approach in tone to the organ of any hitherto invented. This improvement produces a rich, full, organ-like quality of tone, entirely free from all harsh or reedy sound, and by the careful voicing of the reeds, the articulation is fully equal in rapidity to the pianoforte. These instruments are manufactured by us for private sales only, and of the best materials and workmanship. W. Hattersley and Co., Harmonium Manufacturers, 10 and 12, Bow-street, Sheffield (late 95 and 107, Mead-street).
Lists of prices and testimonials free.

RUSSELL'S MUSICAL INSTRUMENTS.

CONCERTINAS, Harmoniums, Organ-Accordions. Flutinas, Drums, Fifes, Flutes, Violins, Cornets, Saxhorns, Clarionets, Flageolets, Guitars, Banjos, Music Boxes, Strings, &c. Self-instruction books. Instruments repaired or exchanged. Price lists free. J. Russell, 168, Goswell-road, Clerkenwell, London.

ACCURATE METRONOMES, 1s., post free. Rudiments of Singing, 1s. per dozen. Singing Class Tutor, 7th ed. 6d. each. D. Scholefield, Trinity-street, Huddersfield.

E. & W. SNEL'S IMPROVED HARMONIUMS. For tone, touch, articulation, and general excellence, are pronounced by the profession and public the best and cheapest manufactured. Price lists, with full description, free of E. and W. Snel, 24, Kelly-street (re-named), Kentish-town, London, N.W. Manufacturers, Little King-street-north. Trade supplied. Pedal Harmoniums & Organ Principles.

BRASS, REED, STRING, and DRUM and FIFE HANDS, PIANOFORTES and HARMONIUMS, supplied at wholesale prices at J. MOORE'S, Buxton-road, Huddersfield. Patterns and prices post free. Music for any kind of band. Patronised by the army, navy, and rifle corps.

KELLY'S ORGAN HARMONIUMS, as manufactured for Her Majesty, are the only instruments of English manufacture that received any award at the Paris and Dublin Exhibition. A liberal allowance to the clergy.—11, Charles-street, Berners-street. Price lists post free.

SECOND-HAND PIANOFORTES, by Broadwood, Collard, Erard, and other makers, always in stock; also **PARISIAN PIANOFORTES**, at prices suitable to the trade, for cash only.

MILLS' MUSICAL MARVELS for the MILLION, MOORGATE-street. Music and Musical Instruments (of first quality), at marvellously moderate prices. J. A. Mills, 36A, Moorgate-street.

IMPORTANT NOTICE.—Military Musical Instruments, of first quality, sold under the import price of foreign goods; prices and patterns post-free. Address Thomas Campton, Burbage, Leicestershire.

TO BE SOLD, a very rich soft toned old **VIOLIN-CELLO**, by T. Smith, and formerly the property of the late Mr. John Garrat; is in good condition, and any professor will find this a genuine instrument. No reasonable offer refused. Address as above.

ORGAN for SALE, new.—A fine-toned, high-class instrument, suitable for Church or Chamber—contains 20 stops, two full rows of keys, swell to CC, and pedal organ, 30 notes. Apply J. J. B. 18, Burton-crescent, W.C.

A GRAND C ORGAN for SALE, with 3 full manuals, and 35 stops. Apply to Mr. Kennard, 47, Ethelbert-road, Margate.

ORGANS for SALE (new), 11 stops, 2 manuals, full compass, bourdon pedal pipes, 100 guineas. 8 Stop Organ and 7 Stop Organ, with general swell and pedals. A. Monk, Organ Builder, Angles-lane, Kentish-town-road, London.

ORGAN for SALE.—4 stops, stopped diapason, open diapason, principal, flute. Capital condition, £19. Also, TWO OTHERS. Edwards, Chesham, Bucks.

ORGAN for SALE, 2 rows of keys (CC to F), 12 stops, a separate pedal organ of 29 bourdon pipes; in handsome case of solid oak, with gilt front speaking pipes. Height, 13 ft.; width, 6 ft.; depth, 6 ft. Price 130 guineas. Address Diapason, Messrs. Novello, Ewer and Co., 1, Berners-street, London.

N.B.—A photograph of the above can be forwarded.

CHURCH ORGAN; very powerful tone; CC to G. 65 guineas; great bargain. Hammond and Sons, 366, Old Kent-road.

ORGAN for SALE.—Suitable for a small Church or Chapel. Contains 10 stops, bourdon pedal pipes, CCC upward, 27 notes, pedal coupler to keys, enclosed in general swell; mahogany case, French polished, with gilt pipes in front. Price £130. On view, by applying, 56, Courland-grove, Clapham, S.W.

THREE very fine HARMONIUMS for SALE, by CHANDLER and ERIKSSON, with eleven, fourteen, and seventeen stops respectively; in one of them the stops join at C instead of F; they have the patent knee action. Prices very low. Can be seen at 28, Westbourne-grove, Bayswater (corner of Monmouth-road), W.

TO PIANOFORTE DEALERS, and Others.—The Cheapest house in the trade to Purchase PIANOFORTES and HARMONIUMS is H. T. Cassini, Finsbury House, Wood-green, near London (15 minutes ride from King's-cross-station).

OLD VIOLINS; Great Bargains.—Panormo, £9; Betts, £7 10s.; Fendt, £8 10s.; old English, £2 10s.; also two or three Italian Instruments (exchanged if not approved of). Very best Italian, 1st, 6d., or sent for 7 stamps. John Alfred Mills, 36A, Moorgate-street.

THE PATENT LOOPED-BINDER PORTFOLIO.

The Best and Simplest ever Invented.

By using it you can bind your Music or Periodicals yourself quite easily.

When open it lies perfectly flat—a great advantage, especially for Music, for which it is particularly adapted, as any piece may be removed and another placed instead. Is also cheaper than ordinary bookbinding.



Music Sizes.		Prices.
Fall Music, 15 by 11	.. ..	3 0
Ditto, 4 bound extra	.. ..	4 0
MSS. Music, 12½ by 10	.. ..	2 6
Musical Times, 11 by 7½	.. ..	1 6

Periodical sizes on application.

The Wire Binders necessary for above are 4d., 5d., and 6d. per Box, containing One Gross, or with Gum Cigarettes, 4 gross loose, 6d.; 1 gross mounted, 1s. They make a very secure Binder even without the Folio. Sole Maker, Thomas Edmondson, 11, Dame-street, Dublin. May be ordered through any stationer or music-seller; or from F. Pittman, 20, Paternoster-row; C. Jeffreys, 57, Berners-street, London; John Heath, George-street, Parade, Birmingham.

ORGAN STUDIO, 166, Strand.—**LESSONS or PRACTICE** (and at St. Michael's, Stockwell, S.W.) on fine two-manual C ORGANS—(HILL and SON)—Pedal compass, 29 notes. Apply to W. VENNING SOUTHGATE, at his Studio. (Organist, St. Michael's, Stockwell.)

ORGAN LESSONS and PRACTICE on a fine new Instrument, with two manuals, 15 stops, 2½ octaves of pedals, with Bourdons throughout. Terms moderate. Alien's Musical Instrument Warehouse, 17, Percy-street, Bedford-square, W. Lessons and practice on other instruments also.

TO ORGANISTS.—PRACTICE may be had on a very fine ORGAN. Two manuals, swell, variety of stops, 2½ of pedals, and Bourdon to CCC. Terms very moderate. Address E. Francis, Organist of St. Peter's (W.C.), 188, Upper-street, Islington, N.

ORGAN LESSONS.—Ladies and Gentlemen wishing to qualify themselves for appointments or examinations, are requested to apply to Dr. Holloway, F. C. O. 74, Hemingford-road, Barnsbury, London, N. (Certificates granted when competent.)

ORGAN, PIANOFORTE, HARMONIUM, HARMONY, &c. One Guinea per Quarter; Lessons and Practice on fine modern instruments. Organist, 51, Fenchurch-street, E.C.

MADAME RIPPON (Contralto), Mr. A. F. RIPPON (Violinist), Soloist or Leader. For Oratorios, Concerts, Soirées, &c. Address Schubert House, Crown-street, Reading, Berks.

MISS EDITH WYNNE begs to announce her return to town. Letters, &c., to be addressed to her residence, 18, Bentinck-street, W.

MADAME LAURA BAXTER (Member of the Royal Academy of Music, first principal Contralto, Royal Italian Opera, Drury Lane, Royal English Opera, Covent Garden, Sacred Harmonic Society, Exeter Hall, &c.), begs to request that all communications respecting ENGAGEMENTS for Oratorios and Concerts, may be addressed to her at her private residence, 53, Bedford-square, W.C.

MRS. NOBLE (Associate R. A. Music), Professor of Singing, receives Private and Professional Pupils. Address 3, Fitzroy-square, Fitzroy-square, W. Mrs. NOBLE's highly successful Pupils, Miss ELLEN HORNE (Soprano), 13, Torrion-avenue, Camden-road, N.W., and Madame POOLE (Contralto), 32A, George-street, Hanover-square, W., continue to accept ENGAGEMENTS (together or separately) for Oratorios, Concerts, &c., in London and in the Provinces.

MISS ELCHO (Pianiste) requests that all communications respecting Concert and Soirée Engagements, and Lessons (Pianoforte and Singing), may be addressed to her, 15, Albert-road, Abbey-road, N.W., where critiques may be obtained.

MISS GRACE ARMYTAGE (Mrs. H. C. Sanders), Primo Soprano (London and Provincial Concerts, Dublin, Edinburgh, Glasgow, Belfast, &c., &c.). MR. HENRY C. SANDERS, Principal Baritone, for Oratorio, Concerts, Opera, &c., &c., 2, Athlone-villas, Stroud-green-road, Finsbury-park, N.

THE ENGLISH GLEE UNION (Sixth Season).

Mr. H. ASHTON. Mr. T. PEARSON.

Mr. J. F. MEEN, and Mr. J. RUDKIN.

Assisted by

Madame ASHTON.

(Miss F. Danielson.)

Are prepared to give their Musical Entertainments at Institutions, &c.

For terms, &c., address J. Rudkin, Sackville-house, Brook-green, Hammersmith, W.

VOCAL QUARTETTE, for ORATORIOS, CONCERTS, &c.

MISS MYERS	...	Soprano.
MRS. LINCHEY-NALTON	...	Contralto.
MR. HERBERT WALKER	...	Tenor.
MR. THORNTON WOOD	...	Bass.

And, when needed, Mr. ALFRED MOORHOUSE (piano or harmonium), Organist to the Bradford Festival Choral Society.

For terms, apply to Thornton Wood, 2, Halfield-place, Bradford.

ST. JOHN'S WOOD SOCIETY of MUSICIANS.

Conductor, Mr. LANDSOWNE COTTELL. Prospectus post-free. A. Perkes, Sec., 37, Abbey-road, N.W.

ONE GUINEA'S worth of MUSIC for 2s. 6d., slightly soiled, including the surplus of the past year's issue. Post free, 2s. 10d. JAMES SMITH & SON, 74, 74, and 72, Lord-street, Liverpool.

PASCALL'S VOICE JUJUBES.

Strongly recommended to Singers and Public Speakers. Agreeable and effective. In boxes only, Sixpence and One Shilling each, or post free for eight and fourteen stamps. None genuine without the name and address on each box.—Jas. Pascall, 21, Wells-street, Oxford-street, London, W.

THE "FLEXURA" or Patent Steel Spring Waist

Boot, gives an arched and elegant appearance to the foot. Gentlemen's West End Boots, One guinea. Ladies' Boots, of exquisite neatness, at low charges. Fancy Slippers carefully made up. Lasts made to the feet on unerring principles. C. A. Hoskins, Practical Bootmaker, 268, Oxford-street (entrance in George-street).

Now ready. Small 4to. Price 1s. Treble Part, price 6d. (Alto, Tenor and Bass Parts, price 6d. each, will be shortly ready.)

SECOND SERIES.

THE CANTICLES AND HYMNS OF THE CHURCH,

POINTED FOR CHANTING, AND SET TO APPROPRIATE ANGLICAN CHANTS
SINGLE AND DOUBLE;

TOGETHER WITH

Responses to the Commandments,

EDITED BY THE

REV. SIR F. A. G. OUSELEY, BART., ETC.,

AND

EDWIN GEORGE MONK.

This Work contains a Selection of *Double* (besides additional Single) Chants; together with special settings of "*Benedicite*," and a Collection of Kyrie Eleisons, old and new.

This Pointing of the Canticles is authorised by His Grace the Archbishop of York.

London: NOVELLO, EWER & CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.

THE CHORAL SERVICE BOOK, for Matins and Evensong, edited by JOHN WHITE, and intended principally for the use of Amateur Choirs, contains the music for the Versicles, Responses, Creeds, &c.; also the Canticles pointed for chanting, with a selection of Anglican Chants and Gregorian Tones for each Cantic. The work contains altogether about 150 *Single Chants*, and 50 *Gregorians*, together with a "*Benedicite*" written specially for it by the Rev. WILLIAM STATHAM. Price Three Shillings.

London: Novello, Ewer and Co. Warrington: P. Pearse.

THE BRISTOL TUNE BOOK.—A Manual of Tunes and Chants, intended as a companion to all Hymn Books, containing 258 Tunes (100 varieties of metre), and 85 Single and Double Chants. The whole arranged in Short Score, and the Harmonies carefully selected from the best authorities, with ruled music paper for manuscript additions. Adopted in several hundred congregations. More than 100,000 copies have already been sold.

No. 1. Limp cloth, turned in ... 2s. 6d.

" 2. Cloth boards, red edges, gilt lettered ... 3s. 6d.

" 3. Limp cloth, turned in ... 2s. 6d.

" 4. Cloth boards, red edges, gilt lettered ... 3s. 6d.

Congregations or Associations requiring large quantities may obtain them on special terms by application to the Bristol Publishers. London: Novello, Ewer and Co.; Bristol: W. and F. Morgan; and all booksellers and music-sellers.

NOW READY.

A New and Enlarged Selection of

PSALMS, HYMNS AND ANTHEMS, arranged for Congregational or Private use, by SAMUEL SMITH, Bradford.

Very neat and compact, 218 pp. Imperial 32mo.

In limp cloth, edges turned in ... 1 0

Cloth boards, coloured edges, gilt lettered ... 1 6

Roan, gilt edges, and lettered ... 2 0

London: Hamilton, Adams and Co.; and Novello, Ewer and Co. Bradford: Thomas Brear.

THE BRADFORD TUNE BOOK and PSALMS and CHANTS, together or separate, supplied in all the various forms, as before.

Eighth Edition.

TUNES NEW AND OLD.—Comprising all the metres in the Wesleyan Hymn Book; also Chants, Responses, and Doxologies. Compiled by JOHN DOWSON, and for the most part revised and re-arranged by HENRY JOHN GASTLETT, Mus. Doc. London: Novello, Ewer and Co. Sold also at 66, Paternoster-row. Prices: plain cloth, 3s. 6d.; cloth lettered, 4s.; cloth extra, gilt edges, 5s. Price 3s. 6d., cloth, red edges.

THE TUNE BOOK, with the additional Tunes, as used at ST. ALBAN'S, HOLBORN; containing nearly 270 Tunes for Long, Common, Short, and Peculiar Metres; together with several Gregorian Hymns and Antiphons; the Eight Gregorian Tones; the Music of the Reproaches; the Seven Last Words; and Litany Tunes, &c. London: Novello, Ewer and Co.

SCHOOLS and CHOIRS.—The Rudiments of Vocal Music, with 32 Preparatory Exercises, Rounds, and Songs, in the Treble Clef, by T. MEE PARTISON. Price 6d.

The Exercises are in all the keys, and the Solfege name is placed under each note, on the moveable Do system.

London: Novello, Ewer and Co.

A MANUAL OF SINGING,

FOR THE USE OF CHOIR TRAINERS AND SCHOOLMASTERS.

By RICHARD MANN,

Organist of the Abbey Church, Cirencester, &c.

Price One Shilling and Sixpence.

This work offers to the clergy and other amateur choir trainers a systematic and simple course of instruction, by which they may teach their pupils to read music at sight, in a comparatively short time.

London: Novello, Ewer and Co.

TWENTIETH EDITION.

Price 1s. A specimen copy post free for 12 stamps.

THE COLLEGIATE AND SCHOOL SIGHT SINGING MANUAL

FOR CHOIRS.—The easiest system that can be obtained for training improving, and learning to read music at sight.

For Schools.—Every requisite for learning Music, and reading it sight in a few lessons.

For CHORAL SOCIETIES.—The exercises will be found invaluable, tending to produce musical effects seldom heard.

London: Novello, Ewer and Co.; Cramer, Wood and Co.

Second Edition, 2s. 6d. nett.

(COMPANION WORK TO THE ABOVE.)

COLLEGIATE VOCAL TUTOR.

Containing Treatise on Voice and Vocal Art, with Anatomical Illustrations of the Vocal Instrument.

London: Novello, Ewer and Co.; Cramer, Wood and Co.

Now ready, in Three Books, 6s. each. Post-free for Half-price.

COLLEGIATE SOLFEGGI.

Specially adapted for Colleges, Public Schools, Singing Classes, &c. Book 1 (Duets); Books 2 and 3 (Trios).

London: Novello, Ewer and Co., 1, Berners-street, W.

Third edition. Paper cover, 1s.; bound cloth, 1s. 6d.

CATHEDRAL CHANT BOOK.

Containing nearly 200 Single and Double Chants; also the Gregorian Tones.

London: Novello, Ewer and Co., 1, Berners-street, W.

TO ORGANISTS AND CHOIRMASTERS.

THE RUDIMENTS OF VOCAL MUSIC, with Twelve Exercises. Arranged expressly for the use of Choir Boys, by T. L. SOUTHWATE, Organist and Choirmaster of Emmanuel Church, West Dulwich. Price 3d., in cloth cover.

"Mr. Southgate is the model of conciseness; and, within the restricted compass of four little pages, has collected nearly all that a choir boy need know for the due discharge of his part in the music."—*Musician Standard*.

London: Novello, Ewer and Co.

C. JEFFERYS, 57 BERNERS ST. THE CHORAL SOCIETY.

A COLLECTION OF
PART-SONGS, GLEES, CHORUSES, &c.
EDITED BY MICHAEL WATSON.

1 'Tis silent eve	Michael Watson.
2 Corin's fate	B. Turner.
3 Where the pearly dew-drop falleth	E. J. Loder.
4 The Winter being over	Ellen Avery.
5 Fairy voices	T. G. B. Hatley.
6 Moonlight	J. H. L. Glover.
7 Good-bye	J. L. Hatton.
8 I thought of thee	W. F. Banks.
9 The Forsaken	J. L. Hatton.
10 Bonny May	J. H. L. Glover.
11 Spring Song	J. L. Hatton.
12 The Winds	C. J. Frost.
13 County Guy	G. A. Macfarren
14 The birds that had left their song	do.

Price 2d. each number. Other Numbers in the Press.

THE POPULAR Operatic Arrangements, SOLOS AND DUETS, 2nd Original Pianoforte Pieces, By FELIX GANTIER, Of which lists may be had on application.

WILLIE PAPE.

IRISH DIAMONDS, No. 1	4 0
Brilliant Fantasia on Airs, "Has sorrow thy young days shaded," and "The Young May Moon."	
*IRISH DIAMONDS, No. 2	4 0
Brilliant Fantasia on Airs, "My lodging is on the cold ground," and "Garry Owen."	
IRISH DIAMONDS, No. 3	4 0
Brilliant Fantasia on Airs, "The Minstrel Boy" and "St. Patrick's Day."	
IRISH DIAMONDS, No. 4	4 0
Brilliant Fantasia on Airs, "The harp that once thro' Tara's halls" and "Rory O'More."	
IRISH DIAMONDS, No. 5	4 0
Brilliant Fantasia on Airs, "Love's young dream" and "Sprig of Shillelah."	
IRISH DIAMONDS, No. 6	4 0
Brilliant Fantasia on Airs, "The Valley lay smiling before me" and "The Girl I left behind me."	
*HIGHLAND GEMS, No. 1	4 0
Brilliant Fantasia on Airs, "Ye banks and braes" and "Bonnie Dundee."	
HIGHLAND GEMS, No. 2	4 0
Brilliant Fantasia on Airs, "Flowers of the Forest," "Kilvin Grove," and "Campbells are comin'."	
HIGHLAND GEMS, No. 3	4 0
Brilliant Fantasia on Airs, "Annie Laurie" and "Wha'll be king but Charlie."	
LANGOLLEN	4 0
Brilliant Fantasia on Airs, "The Ash Grove," "Poor Mary Ann," and "March of the Men of Harlech."	

* Performed with great success by Madlle. Sophie Heilbron.

LOUIS DUPUIS.

CATHEDRAL GEMS:

1. NANTES.—Fantasia, on subjects from Mozart's 12th Mass	3 0
2. WURMS.—Fantasia, on subjects from Weber's Mass in G	3 0
3. ROTTERDAM.—Fantasia, on subjects from Haydn's 3rd (Imperial) Mass	3 0
4. MALAGA.—Fantasia, on subjects from Beethoven's Mass in C	3 0
5. BOUEN.—Fantasia, on subjects from Gounod's Messe Solennelle	3 0
6. CAEN.—Fantasia, on subjects from Rossini's Stabat Mater	3 0
7. MAYENCE.—Fantasia, on subjects from Haydn's 1st Mass, B flat	3 0
8. COLOGNE.—Fantasia, on subjects from Mozart's 1st Mass, in C	3 0
9. FAMES.—Fantasia, on subjects from Mendelssohn's Hymn of Praise	3 0
10. LONDON.—Fantasia, on subjects from Handel's Messiah	3 0
11. NORWICH.—Fantasia, on subjects from Haydn's Creation	3 0
12. CANTERBURY.—Fantasia, on Spohr's As pants the Hart	3 0
13. YORK.—Fantasia, on Handel's Judas Maccabæus	3 0
14. SALISBURY.—Fantasia, on Mendelssohn's St. Paul	3 0
15. WELLS.—Fantasia, on Haydn's Mass in B flat (No. 16)	3 0

Beautifully Illustrated in Colours, with views of celebrated Cathedrals.

C. JEFFERYS, 57, BERNERS STREET (W.).

VOCAL COMPOSITIONS

BY

HERBERT S. OAKELEY,
MUS. DOC., & PROF. MUS. UNIV. EDINBUR.

FOR A SINGLE VOICE.

- * SIX SONGS (Bagatelles).
No. 1. A Psalm of Life.
2. Home they brought her warrior dead (Sung by Mdme. Sainton-Dolby).
3. To the wood.
4. When Napoleon was flying.
5. Troubadour song (Sung by Mdme. Sainton-Dolby).
6. Farewell.

† I DO NOT ASK A BRIGHTER LOT.

† GLÜCKLICHE STUNDEN ("Happy Hours"), English, German, and Italian words (Sung by Mr. Sims Reeves, at Hereford Festival, 1861, and at the Monday Popular Concerts).

† O DU MEIN MOND.

† BREAK! BREAK! BREAK! English and German words (Sung by Madme. Sainton-Dolby, at Gloucester Festival, 1862).

† BUGLE SONG ("Blow, Bugle, blow"), English and German words (Sung by Mdme. Lemmens-Sherrington).

† SEMPRE PIÙ T'AMO } (Sung by Mdme. Tietjens).
† A QUI PENSE-T-IL? }

† FAREWELL! IF EVER FONDEST PRAYER, English and Italian words (Sung by Mr. Sims Reeves, at Worcester Festival, 1860).

† 'TIS NOT ALONE THAT THOU ART FAIR," in D flat or in B flat, Tenor or Baritone (Sung by Mr. Santley).

FOR TWO VOICES.

- † THREE VOCAL DUETS, English and German words,
No. 1. Time flies fast away.
2. Meet me at even.
3. The evening star.

FOR FOUR OR MORE VOICES.

- † FOUR VOCAL QUARTETS, English and German words (1st set)—
No. 1. Evening and Morning (suitable as a Funeral Anthem, and published in 8vo. form).
2. Parting.
3. A Warning (Sung by Mr. Henry Leslie's Choir).
4. The Glow-worm.

- † THREE VOCAL QUARTETS, German and English words, (2nd set)—
No. 1. Morgenlied.
2. Abendlied.
3. Nachtlied.

- * STUDENT'S SONG, "Alma Mater." } For male voices.
† SIX PART-SONGS, }
Composed for Edinburgh University Musical Society.

† MORNING AND EVENING SERVICE IN E FLAT,

† O GOD, WHO HAST PREPARED, (short anthem).

† FOUR ANTHEMS,

- No. 1. "O praise the Lord" (Sung at Canterbury Choral Festival, 1868).
2. "O God, our refuge" (for five Voices).
3. "This is the day" (sung at Peterborough Choral Festivals, 1862 and 1871, and at the Enthronement of the Archbishop in Canterbury Cathedral, 1869).
4. "O Everlasting God" (for St. Michael's Day).

† "WHO IS THIS THAT COMETH FROM EDM?" (Full Anthem for Palm Sunday, in the Press).

PUBLISHED BY

- * CRAMER, WOOD AND CO., 201, Regent Street.
- † NOVELLO, EWER AND CO., 1, Berners Street.
- † LAMBORN COCK AND CO., 63, New Bond Street.

BRITISH ORCHESTRAL SOCIETY, St. James's-hall, Thursday evenings, December 6th, 19th, January 9th, 23rd, 1873, February 6th, 20th. The programmes selected from the works of the great masters, a symphony, a concerto, two overtures, and vocal music at each concert. New works by British composers will be produced. Overture to the M.S. Oratorio, "St. John the Baptist," by George Alexander Macfarren; new overture, by John Francis Barnett. Mr. Arthur S. Sullivan has promised an orchestral work. An analytical and historical programme of each concert by Mr. G. A. Macfarren. The concerts will commence at 8 o'clock, and terminate at near 10 o'clock as possible. Mmes. Lemmons-Sherrington, Mdm. Florence Lancia, Miss Blanche Cole, and Miss Edith Wynne, Mdm. Patey, and Miss Julia Elton; Mr. W. H. Cummings, Mr. E. Lloyd, and Mr. Vernon Rigby, Mr. Lewis Thomas, Mr. Patey, and Mr. Santley. Pianoforte—Mdm. Arabella Goddard, Mr. J. F. Barnett, and Mr. W. G. Cousins; violin, Mr. Carrodus; clarinet, Mr. Lazarus; violoncello, Mr. Edward Howell. Conductor, Mr. GEORGE MOUNT. Full orchestra of 75 performers. Principal violin, Mr. Carrodus; accompanist, Mr. J. Zerbial.

Subscription:—Stalls, £2 2s.; reserved seats, in area or balcony, £1 1s.; a limited number of stall tickets to the members of the musical profession at one guinea. For a single concert—stalls, 10s. 6d.; reserved area or balcony, 5s.; area or orchestra, 2s.; gallery, 1s. J. B. Cramer and Co., Lamborn Cock, Mitchell's Library, Chappell, Olivier, Keith, Prowse, A. Hays, and at Austin's Ticket Office, St. James's-hall. By order,

VAL NICHOLSON, Secretary, 201, Regent-street, W.

DEAN'S ORCHESTRAL BAND meets in the Large Class Room every Friday evening, at 8 o'clock, at the Academy of Music, 77, City-road, for the Practice and Public Performance of the works of the best masters. Competent amateurs are invited to attend. Conductor, Mr. H. J. Dean.

BELFAST MUSICAL SOCIETY.—WANTED, a CONDUCTOR, who must have a thorough knowledge of Orchestral Music, be accustomed to training choruses, and arranging scores for instruments. To a really competent musician a liberal salary will be given; besides which, a position as Organist can be readily obtained, and there is a large field for private tuition.

Nov. 7, 1872.

GEORGE BRETHERTON, Hon. Sec.,
Athenaeum Rooms, Belfast.

WORCESTER CATHEDRAL.—There will shortly be a VACANCY for an ALTO in this Choir. Stipend £70 per annum. Applications, stating age of the Candidate, and enclosing testimonials as to character and musical efficiency, to be sent forthwith to the Precentor, Bromwich House, Worcester. Second-class railway fare will be allowed to the selected candidates. The trial will take place on or about the 17th of December.

MR. WILLIAM CARTER'S CHOIR, Royal Albert Hall.—There are VACANCIES for ALTOS and TENORS. Address Mr. William Carter, 22, Colville-square, W.

CHURCH CHOIR.—Two BOY TREBLES, of fair knowledge and practice, are open to an ENGAGEMENT, in S.E. district, at a moderate remuneration. X. Y. Z., 15, Coventry-street, W.

A LEADER of CHOIR in Church or Chapel. A young professional Lady wishes above position. Address S. Messrs. Novello, Ewer and Co., 1, Berners-street, W.

A LEADER, in Church or Chapel Choir.—A Professional Lady seeks a RE-ENGAGEMENT. Best References. Stipend moderate. A. Z., Library, 221, Fulham-road, S.W.

ST. MARY'S, Aldermanbury.—Two TREBLES (boys) are REQUIRED. Services, Sunday Morning and Evening. Salary, £4 per annum. Apply to the Organist, at the Church, on Tuesday or Friday evenings, from 7 to 9 p.m.

CHORISTERS.—There are VACANCIES for TREBLE BOYS in the Choir, St. Mary's, Arley Hall. Address H. King, Organist, Arley, Northwich, Cheshire.

WANTED.—TREBLES and ALTOS (Boys). Salary £3 a year; also TENOR, salary £5. Two plain Services on Sunday, and weekly practice. Apply Wednesday evening, at eight, or Sunday after Evening Service, the Organist St. Mary's Chapel, Park-street, Grosvenor-square.

A LADY (Contralto) desires a SUNDAY ENGAGEMENT. Address F. S., Novello, Ewer and Co.

ALTO and TENOR WANTED, for St. Peter's, Eltham Road. Salary, £10; attendance twice on Sundays, and on Friday Evenings. Apply to Mr. Bradford, Fern Villa, St. James's, Hatcham; or at the Church, on Friday Evenings.

CHOIRMAN.—WANTED, for the Church of St. Thomas, Regent-street, W., ALTO, TENOR, and BASS. Apply personally to Mr. George Legge, Organist, &c., on Fridays, between 8 and 9.30 p.m.

ALTO and BASS WANTED for the Choir of a Church near Regent-street, W. Attendance—Sunday, morning and afternoon, with rehearsal in the week. There is also a VACANCY for a BOY with good voice, and some knowledge of music. Apply by letter, stating salary required, to Rev. M.A., 4, Earl's-court-road, Kensington, W.

WANTED, a MALE ALTO for St. George-the-Martyr Church, Southwark, S.E. Apply in first instance by letter to H. Wilson, 645, Old Kent-road, S.E. A small salary given.

WANTED, for a Choir in Norwood, ALTO, TENOR, and BOY TREBLE Voices; preference to those residing in vicinity. State qualifications, register of voice, and salary. Address, J. L. D. Ashlawn, Hamlet-road, Upper Norwood.

ST. BARNABAS, Guildford-road, South Lambeth.—WANTED, an ALTO and TENOR. Choral Service, Verse and Solo Anthems Morning and Evening. Good voice, and a knowledge of music indispensable. For particulars, apply to Mr. T. Baxter, 15, Guildford-road, South Lambeth, S.W.

WANTED, a TENOR, in a Surplised Choir; must be able to read music at sight. Two Sunday services, and one weekly practice. Salary £10 per annum, to be increased to £12 at the end of six months. Apply to F. Everard W. Hulton, Mus. B., 48, Redcliffe-road, S.W.; or at the vestry of St. Luke's Church, Chelsea, after Sunday evening service.

WANTED, a TENOR and BARITONE, for a Catholic Choir. Duties—Sunday morning, and one weekly rehearsal. Good voice, and ability to read at sight indispensable. Apply by letter only to J. Hallett Sheppard, Esq., 9, Moore-park-road, West Brompton.

DURHAM COUNTY ASYLUM, Sedgefield, near Ferry-hill.—WANTED, NURSES for the above Asylum. To eligible persons a liberal stipend will be given, together with board, lodging, and washing in the institution, and two suits of uniform annually. Candidates under 30 years of age, and who have a knowledge of music, and so be able to materially assist in the singing at Concerts and Services, in Chapel, &c., preferred. For further particulars apply to the Medical Superintendent.
November 25, 1872.

DURHAM COUNTY ASYLUM, Sedgefield, near Ferry-hill.—WANTED, a TENOR Singer for the above Asylum, who would also act as an Attendant in the wards. He must possess a good voice, and be able to read well at sight, and take Solos in the Concerts and Services in Chapel. To an eligible person a liberal stipend will be given, together with board, lodging, and washing in the institution, and a suit of uniform annually. For further particulars apply to the Medical Superintendent.
November 25, 1872.

TENOR WANTED; Christ Church, Lee.—Surplised Choir. Sunday Morning and Evening; practice, Friday evening. £10 per annum. Address, Mr. Ridley Prentice, 30A, Wimpole-street, W.

ST. ANDREW'S CHURCH, Thornhill-square.—TENOR Voices WANTED for the Voluntary Choir of this Church. Apply by letter to D., 66, Amwell-street, E.C.

WANTED, TWO BASSES, for the Voluntary Choir of a City Church; Morning Service only. Full Choir, Anthems, &c. Wednesday practice. Apply personally, Mr. Bicknell, 4, Primrose-street, Bishopsgate.

WANTED, a SITUATION as CHOIRMASTER, or BASS.—The Advertiser has a very good Bass voice, is accustomed to conduct a choir, to teach singing and the French language in schools, and in training boys for the choir. First-class references. Apply, by letters only, to Mr. F. B., 35, Hindon-street, Pimlico, London.

ST. PAUL'S CATHEDRAL.—The Organist will be glad to receive the names of Gentlemen who may be willing to become members of the Choir, at the Special Sunday Evening Service for 1873. The music will be of the most simple character, chiefly consisting of chants and hymn tunes.

ORGANIST REQUIRED for a Village Church in Surrey, and to Train the Choir, Sunday Services and Week-day Practice; not Gregorian. Salary £40; no field for tuition, &c. J. R. C., More-place, Betchworth, Surrey.

ORGANIST.—A Gentleman is willing to give his services at a Church in London, where there are merely Sunday and week-day Evening Services. Good organ required. Address, stating particulars, J. B. L., care of Messrs. Novello, Ewer and Co., 1, Berners-street, W.

ORGANIST and CHOIRMASTER WANTED for the Parish Church, Richmond, Yorks. To a competent man there is a good opening for a General Practice, to which may be added the Musical Teaching of a large Grammar School. Applications, with testimonials, before Monday the 16th of December, to the Churchwardens, from whom particulars may be had.

A N ORGANIST and CHOIRMASTER of Six Years' experience requires a RE-ENGAGEMENT in London or few miles round. Disengaged January 1st, 1873. Good testimonials and references. Services, choral or plain. Address Y., Townly's Library, Surbiton, Surrey.

A N ORGANIST and CHOIRMASTER will be WANTED, at the beginning of the new year, for the Parish Church of Swindon, Wilts. Three Services on Sunday, one in the week. For an experienced man there is a large field for private tuition. Salary, £50 per annum. Unexceptionable references required. Apply to Rev. H. G. Baily, Swindon.

THE ORGANIST and CHOIRMASTER of St. Michael and All Angels's, Paddington, is open to ENGAGEMENT for training Choirs in or near London. Address, Mr. Walter H. Sangster, Mus. Bac, Oxon, 14, Westbourne villas, Paddington.

THE MUSICAL TIMES, 3rd Singing-Class Circular.

DECEMBER 1, 1872.

THE ACCOMPANIMENT OF RECITATIVE.

BY G. A. MACFARREN.

THE broad distinction between ancient and modern in music dates from the invention of recitative in the last decade of the sixteenth century. Then, an association of Florentine nobles and gentlemen undertook the interesting experiment of restoring to the art of song the characteristics that had marked it in the Grecian age, as opposed to the qualities to which the music of the period was limited. These qualities were rhythmical tune, exemplified in the songs and dances of the people, and the imitations of these by schooled artists; and contrapuntal elaboration, exemplified in the motets or moving parts, and anthems or counter themes, constructed upon ecclesiastical or secular melodies for church use, and in the madrigals of the musicians. In neither of these was there scope for free declamation, nor for any but the most general expression of words, which, in classic times, had been the main if not the sole object of vocal music. The idea was then conceived of recitative. Rincini was the poet who first wrote verses to be set upon this novel system; and Caccini, Peri, Cavalieri, and Monteverde were the first musicians who illustrated its principles. The experiment was so entirely successful that the new style of declamatory music not only took a place beside the rigidly ruled art of the period, but has, to a great extent, superseded it, and importantly modified the materials and the structure of subsequent composition.

To secure the perfect freedom of the singer in his declamation, to hasten or retard the words as he might be impelled by the passion they embodied, it was essential that the accompaniment should be of such a nature as might in no respect restrict his performance in the matter of measure, while it might fully guide and support him in the matter of intonation. Accordingly, it was confined usually to a single instrument, in most cases the theorbo or large lute; and this, in the earliest instances, was played by the singer himself, whose fingers were moved by the same impulse that directed his vocal utterance.

It appears that Lully, when he established dramatic music in France, used very freely the recitative form; but it is not so sure that he imported to Paris his country's use of accompanying the colloquial singing with a single instrument, since, in some of his operas, the harmony is sustained by the hand during the vocal declamation. The same was probably the case in the earlier court masques written by Lanieri and some English musicians in the time of Charles I. On the other hand, it is evident that at the clubs and like places, where, for the first time in English history, the public paid for admission to musical, not dramatic, performances, it was common to accompany the recitative on some equivalent to the pianoforte—the harpsichord, or virginals, or what not—with also a bowed instrument,—the violoncello or double bass, or both,—to support the bass notes, because of the little resonance of the keyed string instruments of the time. Thus were the Cantatas of Purcell and other composers accompanied, and this was the standard method of playing to recitative for a long time to come.

Near the end of the seventeenth century, Vinci was the first to write what in England is called "Accompanied Recitative." This he reserved for the more dramatic passages in his operas, while he retained for ordinary colloquy and narration what the Italians name "Recitativo parlante." The distinction is, that in the latter the instruments just named were used, and in the former the full orchestra.

Let it not be supposed that the practice ever was, in colloquial recitative, to sustain the chords on any instrument from semibreve to semibreve, as they were habitually written in Italy and elsewhere; these extensive notes imply the prevalence but not the sustenance of the same harmony, which harmony was and is to be repeated according to the punctuation of the words, whenever their sense indicates a

breathing place for the singer. Hence Mendelssohn was at variance with the usage of elder times, even down to the very period in which himself wrote, when, in his accompaniments to *Israel in Egypt*, he wrote sustained chords in four parts for two violoncellos with double stops, in the very few instances of colloquial recitative which occur in that work. In the old days, a skilful accompanist would, so to speak, feed the singer by dispersing the chords so as to have the vocal note at the top, and repeating them in changed positions whenever a different note of emphasis suggested such prompting, and seldom striking them in a mass, but sprinkling them in more or less extended arpeggio as the movement might admit. Here was then what may be termed an atmosphere of harmony, wherein the voice floated with buoyancy unfettered; and, if the analogy be accepted, the changes of chords may be likened to the variations of the wind, or the passing from one current of air into another; almost as imperceptible as the ether was the accompaniment, and yet of substance sufficient for the voice to rest upon it as the clouds repose upon the air.

Let it neither be supposed that it was ever the purpose of Vinci or his countless followers in the accompanied recitative to put upon the singer the limitations of metrical music. In this the voice is left for long periods entirely alone, or, less often, the harmony is either sustained or tremulously iterated with undefined accent; the occasional detached chords of a well-directed band little more restrict the voice than do the spread chords of the pianoforte, while they impart, perhaps, more vigour to the general effect; and the interposed interludes, of a bar or more in length, illustrate the sentiment or picture the circumstances the words describe.

The encomiasts of Rossini accredit him as the first to discard, throughout an opera, the colloquial in favour of the accompanied recitative, and they say that *Otello* (1817) was the first work thus constructed. Close investigation might trace that this, like other assumed innovations of the master, had precedent in the practice of another. The French operas of Gluck, for example, and not of Gluck only, have the orchestra throughout.

What was then exceptional has become usual now. Colloquial recitative is scarcely to be found but in works of fifty years old, the orchestra is employed with far greater prominence in music of our times than in the accompanied recitative of Handel, of Mozart, and of Rossini, and lyrical declamation has consequently acquired a widely different character from that which stamped it of yore.

As there are but few works at present in vogue which are constructed on the old principle, it is as little to be wondered, as it was to be helped, that the tradition of how to accompany recitative should be all but lost, especially as considerations of personal display have mainly induced the desuetude of that practice. To prevent this loss from becoming total, it is desirable to place on record one most valuable testimony on the subject while memory is still fresh to retain it, and while general respect is sufficiently vivid for the person from whom this account was received, to ensure its perfect credence.

The late Sir George Smart, when one of the young gentlemen of the Chapel Royal, was engaged with his co-choristers, from year to year, to sing at the Ancient Concerts. He was, however, excepted from the vocal duties of his fellows, to turn over the leaves for the conductor, Joah Bates. Already, in those early years, Smart entertained aspirations to the conductor's office, to which in due time he rose, and which he discharged, with honour to himself and advantage to music, for more years than would have made the entire lifetime of many another man. His young ambition was therefore highly gratified by his being selected for the post of turner, since this gave him special opportunity of observing all the conductor's ways and habits and rules of action, and he accordingly observed most keenly, and as carefully stored up his observations to become the groundwork of his own future practice.

Joah Bates was born about the year 1740; thus he had reached the age of 19 when Handel died, an age at which, with his fond love of music, he must have been fully capable of noting the manner of musical performances, the effect they produced, and the means whereby such effect was obtained. Here, then, we have a direct line of evidence

from Bates, who must have witnessed performances over which Handel himself presided, through Smart, whose habits of accuracy were most remarkable, and whose statements are implicitly reliable. Bates proposed, and organised, and directed the famous commemoration of Handel in Westminster Abbey, which was intended to celebrate the centenary of the composer's birth; but, from a misapprehension of dates, was held the year before, in 1784. He directed also the similar Abbey performances in the next following years; and, because of his success in this capacity, and of his thorough knowledge of the uses of the elder time, he was appointed conductor of His Majesty's Concerts of Ancient Music, which were instituted to preserve those uses to the world.

Chief among the few works in which the old original form of colloquial recitative is still kept in familiarity, are the oratorios of Handel, and, among operas, the *Figaro* and *Don Giovanni* of Mozart, and the *Barbiere* of Rossini. In these the old form is preserved to us, but very little of the substance. The intention was, as has been shown, that the accompaniment should be played on the harpsichord or its representative, the pianoforte, with the support of the principal violoncello and double bass, the players of which read from the same copy as the clavecinist or pianist. So late was the practice continued, that the first engagement of Sir Michael Costa at the opera was to preside at the pianoforte in the orchestra; and there accordingly he presided, until 1832, when, under Monck Mason's management, the first performances in this country of a German opera company were given in alternation with those of the Italians. The German operas were conducted by Chelard of Weimar, who presided not at the pianoforte, but at the conductor's desk raised above the rest of the orchestra, as is the present wont of opera conductors in England. On a certain Monday, *Der Freischütz* inaugurated the German season; on the following Tuesday evening, Sir Michael occupied the conductor's stool which Chelard had filled the night before; and from thenceforward, the pianoforte has never been used in the opera orchestra except to prompt the singers.

Before this time, the violoncello had for long assumed the conspicuous prominence in accompanying the recitative, which it has almost exclusively held for the forty years since. In the latter part of the last century, the celebrated Cervetto officiated as principal violoncellist at the King's Theatre. The rich tone, the beautiful execution, and the fine taste of this artist have better than legendary authority; many of us now living have heard others talk of these his qualities, who had witnessed and delighted in their display. An artist so gifted commanded more than suzerainty, even to the extent of admiration and applause, for flights of finger and perhaps of fancy, that would not have been tolerated in a player of less distinction. Accordingly, when the stage waited for the entrance of a new personage, for any necessary business of the scene, or for the ingenious by-play of a popular actor, Cervetto would fill up such otherwise moments of silence with arpeggios or like passages upon his instrument, and the audience would be pleased with his feats of skill. The pianist always resumed his functions with the resumption of the singing, and the escapades upon the violoncello served but as interludes to accompany so much of the action, or to compensate for such casual want of action, as would else make a break in the musical continuity. In Handel's time similar figurations were wont to be set forth upon the harpsichord, and the great composer is reputed to have been so happy in his performance of these that to hear him formed no little part of the evening's attraction. We read of composers of long after Handel's time, even down to Rossini, presiding at the pianoforte on the first representation of their operas; which means plainly that they accompanied the colloquial recitative. Lindley succeeded Cervetto in his post, in his excellence, and in his privilege of flourishing in the casual pauses, and Lindley's successors have taken upon them the last heritage as an heir-loom of the instrument. It is in England only, however, that the violoncello's usurpation of supremacy in recitative has ever been exercised at the opera, and in England only that it has ever disfigured the performance of oratorios.

Cervetto was also principal violoncellist at the Ancient Concerts. There in the recitatives of Handel and his con-

temporaries he pursued his opera practice of passing in all the breaks of the voice part. Then, with firm authority, Bates interrupted him, insisting that the single bass notes, and nothing else, should be played by the bowed instruments. In vain Cervetto quoted his King's Theatre commendations. "It was otherwise at the opera in Handel's time," said Bates, "and we are here to perform Handel's music as it used to be performed under his direction." The young choir boy stood by the side and witnessed this altercation, treasured it as a valuable experience, and, towards the end of 1866, when he was some years beyond the age of ninety, and scarcely two years before his death, related to me the entire scene with the utmost minuteness. Handel did not, neither did Bates, neither did Sir George Smart until his long career was very far advanced, beat time for the band. This was, when necessary, the province of the leader; so that the power was lost to the orchestra of the strongest violinist in it, in every passage of more than usual difficulty or requiring exceptional energy. The conductor then sat at the organ, with a harpsichord, later a pianoforte, so placed that he could reach also its keyboard, and, according to the more or less gravity of the music, he played on one or the other throughout the recitative, and likewise in the rhythmical pieces, adding in these latter, independent counterpoint of such greater or less interest, as his own musicianship, aided by the inspiration of the moment, might prompt.

It is noteworthy that in 1753, when Handel's blindness prevented him from reading his own scores, he sent for John Christopher Smith, his pseudo pupil and the son of his staunch and unalienable friend, who was at the time in France, to whom he believed he might confide the serious responsibility of the unwritten organ or harpsichord part. It would seem that the composer was not content with Smith's performance; for in 1754, he discontinued the services of this really meritorious musician, and resumed his old post in the orchestra. This he must have done with very serious difficulty, since the works were changed from night to night during the Lenten series of oratorios, and, not seeing, he could only accompany if he had the music entirely by heart. His presidency was so important in the orchestra, indeed, so greatly enhanced the interest of the music, and added so much to the attraction of the performance, that he never again relinquished it, and accompanied the recitatives and filled up upon the organ the blanks in his score on that very sixth of April, 1759, which was the day week before his death, when he closed his public career by superintending the performance of his *Messiah*.

When Sir George Smart became a conductor, he, persevering in the principles of his model, required the supremacy of the organ or pianoforte over the violoncello in the oratorio recitatives. Lindley, however, had taken Cervetto's place, and, with his still higher excellence, he far more than filled it. Emulous of the same distinction in an oratorio that he obtained in an opera, the famous violoncellist would have interluded the recitatives, but was stopped by Sir George as Cervetto had been by Bates; and the veteran conductor assured me that the single professional quarrel in which he was ever a party, during the many years of his being at the head of musical affairs in England, was with the brave old Lindley on this very subject. The immediate consequence was that the violoncellist, who would not forego his flourishes, seceded from Sir George's band; but his pre-eminence as a player was too widely recognised for his presence to be dispensable in other quarters or, after a while, even there. It was he then who established the practice peculiar to this country alone, of accompanying recitative with chords on the violoncello, and consequently, unless the usage has been carried to the colonies, the inhabitants of our three kingdoms enjoy exclusively the privilege of hearing the most unmusical exhibitions and the least satisfactory that have ever been habitually offered in public.

About ten years ago, Herr Otto Goldschmidt, assisted by his accomplished wife, revived Handel's *L'Allegro*, and had the recitatives accompanied according to Handel's fashion. Miss Lindsay Sloper officiating at the pianoforte, as he had done with the same purpose in the performance of Bach's *Passion*, under the direction of Sir Sterndale Bennett. At Mr. Joseph Barnby's revival of this latter work, the

same instrument held its appropriate position, until the *Passion* was taken into its original, natural and fitting home, the Church, when the harmonium if not the organ was, with perhaps better effect, substituted for it. Now, it may be believed, that, of all the thousands of persons who have witnessed these presentations of the works in question, there is not one—or if one, he must be a bass player—that does not infinitely prefer the effect of the keyed to that of the bowed instrument in the situation now being considered. The hard rough tone of the chords upon the violoncello, the indistinctness of their harmony, their questionable assistance to the singers, are all incidents for careful consideration; but, above all, the fact that the composers, whether of later secular or of earlier sacred music, intended an effect utterly dissimilar, should convince directors that, according to the size and uses of the building and the gaiety or gravity of the subject, the pianoforte or the organ ought to be the accompanying instrument of colloquial recitative. Let it be hoped that before long its restitution may be universal, when the richer tone and the fuller resonance of the Pianoforte than of the ancient Harpsichord, especially in the lower range of its compass, will render the bowed basses entirely dispensable.

CRYSTAL PALACE.

THE novelties produced at the Saturday concerts during the past month have been in the highest degree interesting. Mozart's last pianoforte concerto in B flat, at the fifth concert, came upon us with all the freshness of a new composition, for, strange to say, although teeming with beauties throughout, it had never before been introduced in this country. The first movement is thoroughly *Mozartian*, both in the subject and treatment of the principal instrument in combination with the orchestra; but the melodious *Larghetto* and *Finale* (the latter founded on a subject already well known to musical amateurs) were perhaps more really enjoyed by the general audience. The performance of the concerto by Madame Arabella Goddard was one of the purest specimens of pianoforte playing we have heard for years. Not only in executive power, but in the most intellectual perception of the author's meaning, her interpretation of this charming work so thoroughly satisfied even the most exacting lovers of Mozart that the murmurs of approbation during the progress of each movement could scarcely be suppressed, and at the conclusion she was rewarded by a burst of applause as genuine as it was enthusiastic. Herr Reinecke's two *cadenzas*, introduced by Madame Goddard in the first and last movements, seemed scarcely in character with the calm nature of the themes, but they were excellently written for the instrument, and we need scarcely say as excellently rendered. At the sixth concert a Rondo in B flat by Beethoven, for pianoforte and orchestra, was given for the first time, the pianist being Mr. Ridley Prentice. As a novelty, this Rondo was of course welcome; but the name of its composer excited perhaps higher anticipations than were realized; and Mr. Prentice, whose playing was marked throughout by much artistic finish, could scarcely secure for the piece a cordial success. It is presumed to have been intended for one of the pianoforte concertos; but as it is known to have been completed and the orchestration filled up by Czerny, it is impossible to say how much of the composition was really by Beethoven. The performance of Rubinstein's pianoforte concerto, in D minor, by Mr. Fritz Hartvigson, at the seventh concert, scarcely did anything to advance the claims of this composer as a writer of the highest class works for his instrument; but the pianist evidenced much commendable zeal in the cause, and exhibited a vigorous, if not eloquent, touch. The orchestral compositions have been this season remarkable for a perfection of execution even beyond that of former years. Beethoven's "Eroica" and Mendelssohn's "Scotch Symphony," especially, having been rendered with an attention to minute details, which elicited the highest admiration, even from those amongst the audience to whom the works were most familiar. We must mention that Mr. Wingham's *Festalt Overture* (performed for the first time at the summer concert of the Royal Academy of Music) was given with much effect at the fifth concert, and well received. Sir Sterndale Bennett's Cantata "The May Queen," and his beautiful and highly poetical Overture, "Paradise and the Peri," have also been amongst the most attractive items in the programme. There is little to record concerning the vocal music. Miss Margaret Hancock (who gained a prize at the National Music Meetings) displayed some good

qualities as a contralto in the "May Queen," and Mr. J. H. Pearson showed that he possessed a good voice but a defective method, in two songs at the concert on the 16th ult.

NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

THE Certificates of Merit awarded at the first series of meetings in June last have been recently sent out. The successful candidates for these Diplomas are the Brixton Choral Society; Bristol Choral Union; South London Choral Association; Miss Emrick, London; Miss Hailey, Hanwell; Madlle. Ori, London; Mr. G. H. Woolley, London; Mr. F. Crane, Liverpool; Mr. H. A. Pope, London; and Mr. Sauvé, London. The Certificates are signed by Sir W. S. Bennett; Sir J. Benedict; Signor Ardit, A. S. Sullivan, Esq.; Dr. Wyld; J. Barnby, Esq.; J. Hullah, Esq.; H. Smart, Esq.; J. L. Hatton, Esq.; A. Manns, Esq.; and H. Leslie, Esq.—the Judges in the various classes in which the Diplomas were obtained.

A MEETING was held on Saturday evening the 9th ult., at the Albion Hall, London Wall, in aid of the prize fund of £100, to be competed for next summer at the Crystal Palace, by the choirs of North and South Wales. The chair was occupied by Mr. J. H. Puleston, and on the platform were several gentlemen, interested in the promotion of Welsh music. Mr. Brinley Richards addressed the meeting, and after alluding to the excellent singing of the Welsh choir at the Crystal Palace, on the occasion of the National Music Meetings last season, said that he had every reason to look with hope to the realisation of his wishes. Sir Thomas Lloyd had already given his name as a subscriber of ten guineas, and his example had been followed by some of the most influential members of Parliament. In the course of the evening a musical entertainment was given under the direction of Mr. Brinley Richards, supported by Madlle. Angèle, Miss Lizzie Evans, Mr. Poole, &c. A feature in the programme was the performance of "God bless the Prince of Wales," in the chorus of which the audience heartily joined.

THE Grosvenor Choral Society gave its ninth monthly concert at the Pimlico Rooms on the 8th ult. The principal solo vocalists were Miss Hellier, Miss Jenny Brown, who sang for the first time "The Return of Spring" (J. T. Torry) and Mr. Warren Wells, all of whom were received with much favour. Several concerted pieces were also sung, and instrumental solos most efficiently played by Mr. Duncan Shaw (pianoforte) and Mr. T. F. Williams (concertina). Mr. Wm. Henry Bridges officiated as conductor, and Miss White as accompanist.

THE monthly concert of the St. George's Glee Union took place at the Pimlico Rooms on the 1st ult. The solo vocalists were Miss Janet King (who received a well-merited encore for her singing of "Truth in absence"), Miss Horder, Mr. James Jekyll and Mr. Tom Ellis. There were several concerted pieces for the choir, which were rendered with much precision and effect. Mention must also be made of the pianoforte playing of Miss Pritchard and Miss Shepherd. The Society gave an evening concert at the Chelsea Literary and Scientific Institution on the 8th ult., when songs by Miss Jessie Jones, Miss Horder, and Miss Janet King were warmly received and re-demanded. Some choral music and a harp solo by Miss Wade were also included in the programme.

ON Thursday the 14th ult., a Literary and Musical Evening with Tom Moore was given, at Westbourne Hall, by Mr. L. M. Myers. A brief analysis of the life of the Bard of Erin was interspersed with several of the poet's choicest songs, duets and glees, by Miss Ellen Glanville (who was much applauded for her singing of "The Minstrel Boy"), Miss Dwight, Mr. Frank Elmore and Mr. Rowland. Mr. Wilkinson and Mr. Rayfield Seymour were the accompanists. The proceeds of the entertainment were in aid of the Westbourne Philanthropic Society.

THE Tuesday evening entertainments at the Public Hall, South Norwood, have attracted large audiences during the past month. The managers, Messrs. J. Bancutt and W. Blount, spare no pains to make these pleasant weekly *réunions* interesting and amusing; and they will be continued every Tuesday during the winter.

ON Tuesday the 19th ult., Mr. Major J. Smith gave a concert at the Bermondsey Institute, when, in addition to his excellent band, Miss Rosina V. Houghton and Mr. W. H. Starey appeared, and sang some popular songs, which were encored. The programme included some operatic and

dance music all of which was well rendered. Mr. Major J. Smith and Mr. William Byrom presided at the pianoforte, the latter gentleman playing a solo, which was re-demanded. Mr. Major J. Smith conducted.

The Thursday Evening Musical and Literary Entertainments given at the Pimlico Rooms, under the direction of Mr. J. Baucutt, have been well attended during the last few weeks. The miscellaneous character of these entertainments and the manner in which they are carried out are in every respect highly satisfactory. We understand that the entertainments will be continued every Thursday till Christmas.

We hear that "The Hymnary" has been adopted at the Chapel Royal, Savoy; S. Andrew's, Wells Street; S. Ann's, Soho; S. Stephen's, Bermondsey; S. Augustine's and S. Faith's, City; and S. Michael's, Hulme, Manchester.

We have been furnished with a notice (cut from some journal not mentioned) and programme of the inaugural concert for the present season of the "St. John's Wood Society of Musicians," which took place at the residence of the conductor, Mr. Lansdowne Cottell, on the 6th ult. As we have not been favoured with any tickets for the performance, we are of course unable to vouch for the justice of the praise which the writer in the paper sent us freely bestows upon everybody and everything at the concert; but as the name of "Mr. W. Charles Bell" appears in the programme in letters twice as large as those accorded to any other vocalist, we presume that he, at least, is beyond the reach of criticism.

The Monthly Popular Concerts at Brixton, so ably conducted by Mr. Ridley Prentice, commenced for the season at the Angell Town Institution on the 22nd Oct., with every prospect of success. The programmes of these entertainments are remarkably well selected; and the performance of Mr. Prentice in some of the most exacting pianoforte works has been thoroughly appreciated by the somewhat critical audiences assembled.

The seventh series of "Musical Evenings" commenced at St. George's Hall on the 13th ult., when a programme of the highest interest was provided. The executants were Messrs. Walter Macfarren (pianoforte), Henry Holmes (first violin), F. Folkes (second violin), A. Burnett (viola), and Signor Pezze (violoncello). Mozart's String Quartett in F, Schumann's Pianoforte Trio in D minor, and Beethoven's Quintett in C (Mr. W. H. Hann playing second viola), were faultlessly interpreted, and received with an enthusiasm which indicated most unquestionably the classical taste of the listeners. An Allegro by Gluck (played, with a *Prelude Retrospectif*, by Mr. H. Holmes) was an attractive feature in the selection; and the instrumental works were agreeably relieved by two songs from Miss Jessie Goode. The conductor was Mr. C. E. Stephens.

The rehearsals of the Royal Albert Hall Choral Society will commence immediately, under the conductorship of Mr. Barnby. The amalgamation of this choir with that of the Oratorio Concerts, will be a source of gratification to those who have watched with interest the progress of the last-named association during the past seasons, more especially as we hear that Oratorios, Cantatas, and other large works, given with the assistance of a large and complete band, and the most eminent solo vocalists, are to form the principal features of the programmes.

M. GOUNOD has recently addressed a letter to the *Times* complaining in the strongest terms of the manner in which his music in this country is constantly mutilated by arrangers, and published with a title-page upon which his name appears as the composer of the work. Sometimes, he says, a portion of the original melody is suppressed, at other times notes are added to it; harmonies are often changed, accompaniments simplified, and occasionally an air is wedded to words so unlike those to which it was written that the intention of the composer is positively caricatured. Certainly, if we possess no copyright law which will protect authors from such wanton deterioration of their property, the sooner the subject is brought before the legislature the better. Meanwhile, composers we are sure, will not only deeply sympathise with M. Gounod, but feel a debt of gratitude to him for calling public attention to the matter. In justice, however, to those publishers who hold the copyrights of some of M. Gounod's compositions, it may be stated that as they have never lent themselves to the practice of which he complains, the authenticity of the works issued by them under his name is beyond a doubt—a fact which many might question, seeing that Mr. Goddard, of Argyl-place, is named in the letter as the only music-seller from whom any exact information on the subject can be obtained.

Reviews.

NOVELLO, EWER AND CO.

The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

First impressions are always important; it is lucky, therefore, that the first three tunes in *The Hymnary* are sound and good. They are of long metre, and are by Garrett, Tours, and Barnby. We next come to that grand old set of words "O what their joy and their glory must be" (No. 4), and here not a few will be disappointed at not finding their old friend the tune "O quanta qualis sunt illa sabbata," which can hardly be called an *unbarred* melody, so naturally does it fall into modern musical form; but no more on this, as we will reserve a general review of the editor's work till a later time, enough to say that the words have fallen into good hands, and that Mr. Thorne has set them to a tune of great sweetness and elegance, although perhaps hardly masculine enough for the jubilant faith they so grandly express. A good long metre by Barnby (No. 5) is followed by an excellent tune by Reay (No. 6); but, although we do not profess to be musical conservatives, we confess to be a little hurt at this—



answer all purposes equally well. In this passage Mr. Reay is, we suspect, the victim of the elision of a double bar from between the two chords. In many cases double bars are not only useless but likely to lead to unintended pauses, yet they are not unfrequently a necessity. But the tune is none the less good, because of this particular progression, in support of which numerous passages could be cited from the works of the man who was at once the maker and breaker of so-called "laws"—J. S. Bach. No. 7 is well known, and deservedly so, but it is a question whether it is improved by the alteration of bar 2 from the accepted



especially as it is not symmetrical with the end of line 3 as followed by line 3. "Come let us all with one accord" (No. 8) should be called a metrical anthem, evidently not being intended for congregational use, but for "Choirs and places where they sing;" not that this remark is meant as a sarcastic allusion to the attempts at singing made in many churches where there is no choir. "London New" next appears, well harmonized. Like many other "old melodies," it has been ascribed to more than one author, though chiefly to Dr. Croft, but one thing may safely be said of it—it is English. A fine tune (6 lines of 7) by H. Smart (No. 10) must not be passed over without a word of praise for its dignified and calm character. The tune described as being composed by R. Redhead (Nos. 14, 23, 56), though unfortunately well known and popular, we regret to see in a work of such importance as *The Hymnary*. It is an arrangement, and a very bad one, of the grand old proper tune to the "Veni Creator." Nor is the conception of the arrangement itself novel, for simplified forms of the ancient melody have existed for centuries. The only part peculiar to Mr. Redhead's arrangement besides one or two melodic changes, consists in the repetition of the first line of the music for the last line of words. It is true that there are many versions of the old simplified form, but in each case the last line is grand and effective.

Here is one as harmonized by Bach ("Komm Gott Schöpfer, heiliger Geist") given to show the form of the melody—





This might be thus simplified for general use, the framework of the progressions of the great master being retained.



Can anything be finer than this series of diatonic progressions? Let the reader play them over slowly half-a-dozen times, and try their effect. It may be objected that in this form the tune begins and ends on the dominant of the key. True, such a final close is not common in our days, but all works of art are not strictly in accordance with fashion, and the structure of this melody cannot be tampered with, without destroying much of its sublimity. The melody of "Melcombe" (No. 15) is better as here given than with the dotted notes which often mar its smoothness, but both tenor and bass parts lie too low, and the first chord of the fourth bar is slightly out of keeping with the context. A really excellent tune by Barnby (No. 16) to a very musical metre—8.8.8.6, is followed by an "Ancient Melody," founded apparently on the fifth Gregorian tone (No. 17) not of much value. Mr. A. S. Cooper writes smoothly and well, and gives a most useful setting of "Glory to the Glorious One" (No. 18). The "Ancient Melody" (No. 19) is a tune by Gibbons, of which the treble and bass parts only were published; the latter of which has not, however, been followed. No. 20, by Mr. Barnby, which is published in his collected tunes to the words "O day of rest and gladness," is here reprinted, and rightly so, as it is a capital tune, quiet but cheerful and tuneful. Sir John Goss in No. 21, has cleverly adapted two lines of words to what is practically one line of music, by which means a long hymn becomes easily learnt and remembered. The sweetness of the melody is striking. Mr. C. H. H. Parry deserves great praise for his admirable setting of Hymn 26. H. Smart's tune (No. 34) is remarkably good, but would be still better with three crotchets in place of the last three minims, which give great prominence to what unfortunately happens, uniformly through the hymn, to be an unimportant verbal termination. Sir W. S. Bennett, whose first line is, oddly enough, not unlike that of the tune immediately preceding, has produced, as would be expected, a tune of rare elegance in No. 35. Gounod's setting of Hymn 36 is very beautiful; great care must be exercised lest it be sung too fast. We almost think a

slower pace than that marked would be advisable, especially in large churches. In No. 37 Dr. Gauntlett is very chromatic without any proportionate gain in effect. The tune No. 40 (by P. Bach), known as "Weimar," seems to have been the fount whence Reinagle drew his popular "St. Peter's." Sir J. Benedict has produced a very charming tune in No. 41, but one which we think might with advantage be transferred to words of a more cheerful character. Barnby's "O world! behold upon the Tree" if rightly read, both as to marks of pace and expression, will be found solemn and truly devotional. We are glad to see (No. 47) Hewlett's beautiful tune originally set to the words "Weary of earth and laden with my sin" ("Hymns Ancient and Modern," No. 286). We began by commending three long-measure tunes, and must now close for the present by giving due honour to Nos. 48 and 49, by E. J. Hopkins and Dr. Dykes, both of long measure, which will be of permanent value.

The Office of Holy Communion. Set to music by the Rev. E. B. Whyley, M.A.

NOTHING more strongly shows the advance of music in one particular direction than the constantly increasing number of compositions by non-professional writers. Not to speak of the productions of amateur ladies, now vastly in vogue, because to speak of them would be to deprecate, with few exceptions, their acceptance and even their existence, since the latter proves much ignorance and bad taste, while the former promulgates the one and confirms the other; not to speak of these and the like, we acknowledge with pleasure the true musical feeling and erudition too that are evinced in the more serious works which emanate from a more earnest class of music lovers, who regard the art obviously as a medium for expressing lofty thoughts, and as demanding assiduous study for its comprehension and attainment. An instance of such music is the Service before us, the author of which is the head-master of the King's School at Peterborough, who has, it is evident, recreated himself from his classical and mathematical labours by application to the no less profound research into the principles of the joyous science. Thus, he has not only sought, but has gained a considerable mastery of the technicalities of music, and he has developed a more than average aptitude in their use; but, on the other hand, though his mastery is considerable, it is far from complete; and we must often credit him with a stronger sense of beauty than power to express it. We highly honour one who chooses such a subject as music for his recreation from other not graver pursuits, and who devotes himself so warmly to its study as to have reached the knowledge his publication evinces; but we marvel that a scholar can be content to put forth a work containing such imperfections as he certainly would not allow to disfigure any piece of literature he might issue.

To justify this last remark, and prove it not to be a capricious piece of fault-finding, let us call the author's attention to the following inadvertences. At page 4, in the phrase which is twice repeated in ascending sequence, the top part leaps to the eighth of the bass by similar motion, propriety requiring the step of a second in the top part against a leap in the bass to give good effect to approaching the eighth by similar motion. In bar three from the end of page 5 there are consecutive ninths between alto and bass, the quickness of which cannot render them agreeable, although it prevents the long continuance of their harshness. Some theorists have not, it is true, enunciated a law against consecutive ninths, so immeasurably worse in effect than the ever-forbidden fifths and eighths; but this can only be because such writers must have deemed a succession of ninths so obviously abominable that no musician could need a law to prohibit their employment. Here may be mentioned the indecision of the final close of the movement induced by a cadence in another key in the very third bar before the end. In bars four and five of page 11, there is the false relation between the A \sharp of the tenor and A \natural of the soprano, which has frequent precedent in the music of three centuries ago—the two chords being F \sharp major and F \sharp minor—but should be regarded as a speciality of past times and not perpetuated in the present. At page 21, between bars two and three, the eighth of the bass is approached by similar motion where the top part proceeds chromatically from A \sharp to A \natural , making the bad effect of such approach worse than if it had been from a note of another name. It might give more bitterness to these remarks than is meant to characterise them were we to extend the list. We will then but notice further the unusual use of the minor chord of the sub-dominant to ex-

press jubilation, which occurs thrice, namely, on the word "glorified" and on the declaration of faith in the "world to come,"—both in the *Credo*,—and again in the *Gloria in excelsis*, at the words "Thou only art the Lord;" but this use may be intended to refute the general idea that a minor chord can only indicate sadness, and, if so, we are not inclined to disagree on the whole with the somewhat exceptional view.

On the other hand, there is many an incident in the work that cannot but be admired, and there are some whose beauty outbalances such irregularities as have been named above. For instance, in the first number (which is an Introit appropriate to the Communion Office, and available as a short anthem for other occasions), the interrogative passages "Who shall ascend, &c." and their answers, "Even he, &c.," are assigned to separate choirs of four voices, the one of sopranos and altos, the other of tenors and basses, with capital pertinence to the text and excellent musical effect. Again, there is peculiar freshness in the phrase where first the higher and lower voices join, on the words "He shall receive." The *Sanctus* is perhaps the best number in the series, and it is to be praised as much for its reading of the words as for its purely musical variety and interest. The great difficulty of treating this hymn so as to fit it at once to the description of the multitudinous heavenly choir with whom the singers are to unite in its utterance, and to the subdued and reverential feeling of the hearers induced by the solemn mystery of the celebration, is happily met if not perfectly solved; the word "Holy" is to be sung most softly, and the power of the voices to be increased from phrase to phrase until the full force is reached on the words "Glory be to Thee." Lastly,—and this for want of space rather than of further matter for praise,—there is a most charming effect from the use of an inversion of the chord of C \sharp in the key of B minor at the words "O Lord God, Lamb of God," in the concluding number. Enough has been said, let us hope, to encourage the composer in further application to his musical studies, and perhaps to persuade him that to do justice to himself and to the subject, the latter requires as much thought and application as can any other that may divide with it his attention.

The Lord is my Shepherd. Anthem for female voices. Composed by Franz Schubert.

This composition, forming No. 67 of Novello's Octavo Anthems, has already made its way to the fame it deserves. Those who remember its exquisite interpretation by the female voices of Mr. Henry Leslie's choir last season will be glad to find that its issue in the cheap form will place it within the reach of all choral societies. It is also available for amateur drawing-room vocalists who desire to devote their energies to something better than the colourless "part-music" especially written for them. The anthem, although demanding trained voices and a feeling for religious compositions, is by no means difficult; and the flowing triplet pianoforte accompaniment, which runs throughout, is thoroughly within the powers of a moderately good pianist.

La Figlia del Reggimento (The Daughter of the Regiment); a Comic Opera in two acts. Composed by G. Donizetti, edited by Berthold Tours, and translated into English by Natalia Macfarren.

HAD the music of this Opera not been as attractive as it is, the pleasing nature of the story would always have ensured the interest of the audience; and that the heroine has become the pet of every young *prima donna* may also partly be traced to the fact of its presenting an opportunity for effectively displaying those varied histrionic powers which so materially aid a vocalist in establishing her fame before the public. But the brightness of the music, the melodiousness of the solos, and the military character throughout the work (which the composer has so happily caught) have made it equally popular with musicians and the general public; and no operatic season, therefore, is likely to pass over without its constantly appearing in the bills. The edition before us is presented according to the version performed at the Italian Operas in London, and is in every respect equal to the many standard works in this form which have preceded it. Mr. Berthold Tours has performed his portion of the task with much care, and has shown excellent judgment in indicating the most salient points of the score, a feature which we consider of the utmost importance in these operatic handbooks. Of Mrs. Macfarren's translation we can also speak in the highest terms; the words selected are in all places admirably in sympathy

with the notes; indeed we could point to some portions where the English text is infinitely better than the Italian.

Venetianisches Gondellied; composit von Felix Mendelssohn Bartholdy; für das Pianoforte übertragen von E. Pauer.

MEDELSSOHN's beautiful Gondellied, in B minor, is here so excellently transcribed as to merit the warmest praise. Herr Pauer has not only evinced the utmost skill in his arrangement, but a commendable reverence for the subject he has chosen; and the result is a charming piece, so artistically developed as to have all the effect of an original composition. In the opening the voice part is brought out with admirable clearness; and there is much ingenuity in the treatment of the theme when surrounded by arpeggios. Careful practice will be required in order to give the effect intended by the arranger; but the passages are all duly considered, and will be found to lie easily under a trained hand.

Wiegiedel. Meditation pour Piano; par Wilhelm Schulthes.

THERE is a refinement both in the melody and treatment of all this composer's pieces which must ever render them acceptable in a drawing-room, even when a more than usually artistic auditory happens to be assembled. The "Meditation" before us is one of the most graceful sketches Herr Schulthes has yet given us. The theme, in G flat major, is extremely attractive, and the enharmonic change into E major has an excellent effect. The variation "Quasi Arpa," being written in four staves, two for each hand, at first sight may appear somewhat difficult, but a closer examination of it will prove that the composer has adopted the very best means to show the parts clearly. Pianists who have acquired a perfect command of the key-board will thank us for drawing their attention to this elegant and brilliant little composition.

The Coral Grove. Glee, for four voices. Poetry by Perceval.

The Iron Founders. Glee, for four voices. Poetry by Neale.

Composed by W. W. Pearson.

We do not know whether Mr. Pearson has had much experience in part-writing; but, with much to admire in the subjects of his Glees, there is a crudeness in some of the harmonies which can scarcely be passed over. "The Coral Grove" is decidedly the better of the two; the theme is attractive, and the parts (if we except two awkward skips of a ninth in the bass) move smoothly enough as far as the vocalists are concerned; but listeners will scarcely tolerate the two chords of the six-four, on the 3rd page (between the 6th and 7th bars), or the consecutive perfect fifths, which occur between the extreme parts, on the 4th page (last chord of bar 8 and first of bar 9), an effect which is repeated, although the G flat in the soprano is (we presume accidentally) left out. There is a boldness in the treatment of the second Glee; but the attempt to get variety in the expression of the words produces a patchiness, of all things most unsatisfactory to an audience. In the harmonies the accidentals seem thoroughly to bear out their name, for they appear almost to have come together by chance, as an instance of which we may cite the last two bars of page 2, where the F naturals and F sharps are strangely intermixed. In spite of all these defects, however, Mr. Pearson evidences the possession of musical feeling, and may still do better things.

GODDARD AND CO.

That fond Smile. Song. Words by Henry Gothard.
The Roses are in bloom. Song. Words by H. Eccleston, Esq.

Composed by Henry Gothard.

MR. GOTHARD's verses in the first song have a refined poetical feeling which admirably fits them for the simple and melodious air to which he has wedded them. Indeed they are so far above the average of the "lines for music," that we cannot but call the author's attention to the ungraceful word "wont," which occurs so prominently as to mar the effect of the concluding portion of the first verse; and we must also take exception to the line "And thy fond smile return again," which most unquestionably means that the much prized "smile" has already returned once. Musically, we are inclined to look upon this new composer's efforts with much favour. In the song already mentioned we have an exceedingly vocal melody, in A major, accompanied in that quiet and musician-like style which so unpretentious a ballad demands. The modulations into E, and G

sharp minor, well express the words, and the return to the key is accomplished without effort. "The Roses are in bloom" is somewhat more conventional in form; but it has a flowing theme, and may be made attractive by a good singer. The harmonies are carefully written throughout, if we except that between the third and fourth bar of the voice part, where C sharp, D, is made the bass to G, A, an effect which we certainly do not like.

The Worker. Song. Written by Frederick Weatherly.

Thy will be done. Words by Charlotte Elliott.

Composed by Charles Gounod.

The composer's dramatic feeling has, in our opinion, led him into an excess of "word-painting," which somewhat detracts from the merit of the first song, and we can hardly reconcile ourselves to some of the harmonies which accompany the voice-part; but there is a deep poetical feeling throughout which rivets the attention, and lifts the composition far above the "descriptive songs" of the day. The dreamy opening, in D minor, is admirably suggestive of the cheerless surroundings of the poor worker in his garret; and much effect is gained by the sympathetic accompaniment, which, although not taxing the executive powers of a pianist, will require a trained hand to do it full justice. Pedal chords are perhaps rather too plentiful; but the creeping sensation of the harmonies on the obstinate B natural, to the words "Cold lay the lifeless body," cannot be overpraised. The second song, "Thy will be done," is a prayer for a mezzo-soprano voice, with an *ad lib.* harmonium accompaniment; and, like all M. Gounod's sacred vocal pieces, is remarkable for earnestness and truth of expression in the voice-part. The harmonies, however, are somewhat restless; and on the 5th page we have some modulations, which however cleverly written, seem scarcely in sympathy with the simple fervour of the prayer. The *ad libitum* accompaniment, which is written for the harmonium or organ, seems almost an essential portion of the composition.

LAMBORN COCK AND CO.

As it fell upon a day. Song. The poetry by Shakspeare. The music by Charles Gardner.

Two difficulties beset the composer who attempts to illustrate the text of Shakspeare; one (and the more important) being the fear that the music will fall immeasurably below the standard of the poetry, and the other that the innumerable settings which have received an almost universal acceptance, will so haunt the memory that they cannot be successfully shaken off. The greater then is the credit due to Mr. Gardner, for he has not only caught the spirit of Shakspeare's words, but, neither consciously nor unconsciously, has he imitated any composition to the same verses by his predecessors. A light and graceful melody, with a characteristic accompaniment, is set to the opening lines; and an excellent change from G major to E flat, occurring on the words "Beasts did leap and birds did sing," gives much freshness to the composition, and makes the return to the theme, in the original key, additionally welcome. We commend this unpretentious little song with the utmost confidence to vocalists in search of novelty.

Sabbath Bells. Words by Charles J. Rowe. Music by Charlotte M. Hewke (Mrs. Edward Boulton).

KNOWING, from sad experience, how few song-writers can resist the temptation to "twitter" when birds are spoken of, or to run down the scale at the mention of bells, we have much pleasure in awarding praise to the simple and melodious ballad before us, for the composer has wisely attempted the perhaps somewhat more difficult task of giving a musical colouring to the feeling, instead of the words, of the poetry. The theme is extremely graceful, and accompaniments unexceptionable throughout. As a genuine specimen of an English ballad "Sabbath Bells" should make its way, in the present crowded state of the market.

GEORGE PHILIP AND SON.

A Manual of Vocal Music, for use in Elementary Schools. By John Taylor.

"The following Manual," says Mr. Taylor in his preface, "prepared expressly to meet the requirements of the new code of 1871, will, it is believed, thoroughly supply a pressing want, and one very generally felt by teachers." Had a number of competent musicians been requested to settle, according to their best judgment, the manner in which vocal music should be taught in Elementary Schools, a text-book would, of course, have been prepared, duly sanc-

tioned, and introduced into these establishments, as an authority from which no departure could be permitted; but the very fact of Mr. Taylor telling us that he hopes to supply a "pressing want" is a sufficient proof of the general impression that no definite system is now being acted upon. That this Manual will be likely to "meet the requirements of the New Code" is a somewhat hazardous conjecture, considering that we have not yet been made acquainted with what these "requirements" are; but we are bound to review the work as one, at least in its author's opinion, in every respect suited to lay the foundation of a national system of musical education. Let us commence then by stating that it is one more of the many attempts to force our present notation into doing the duty of a rational one, by making the Do (or key-note) moveable, instead of stationary. The Relative and Absolute methods of notation for vocal music, are, we believe, destined to cause much dissension amongst teachers, until a system which sufficiently combines the advantages of both shall have become law. Meanwhile, however, we cannot but enter our protest against the practice of ignoring the minor scale so far as to make it a mere offshoot of the major. "The key-note of every scale" says Mr. Taylor "receives the name Do, whatever may be its pitch." Disagree with this theory as we may, it, at least, is a theory; but further on we are told that in sol-fa compositions in the minor mode the syllabic names of the notes remain unchanged. "Thus, A, which is La in the scale of C major, is also La in the mode of A minor." Now we care not to be told again and again how the minor mode "grew up," because our desire is not to find out what it *was*, but what it *is*. In the present day composers write as much in the minor key as the major; and if Do, therefore, is to represent the key-note, by what possible rule can it be presumed only to do so in the major mode? Can Mr. Taylor supply us with any reason, for instance, why in Beethoven's "Air Suisse" (which he quotes in F major and F minor) the first two notes C, F (unquestionably Dominant and Tonic) should be called Sol, Do, in the major, and Mi, La in the minor mode? Referring to the chapter on Time, we are told that "Compound dupe time is that in which each bar consists of two or four measures of simple time." After this explanation, we are not surprised to find our author term four-four "Compound dupe time," although as he adds "or C," and has previously described this sign as expressing *Simple* dupe time, a student must be somewhat puzzled to arrive at anything like a clear comprehension of the subject. Compound triple time is said to be produced in the like manner, by putting together three measures of simple time, nine-eighths, for instance, being created by "merging into every single bar three bars of three-eighth time." Nothing in our opinion can be more erroneous than this definition. Compound time, either dupe or triple, is, in modern music, nothing more than moving in triplets, for which purpose it is necessary to dot each division of the bar. The idea of using three bars of simple time to produce one of compound, causes a false notion of the matter; for by observing the *baton* of a conductor who marks the rhythm instead of the quantity, nobody can tell whether he is beating simple or compound time, and this is a proof that a dot after a note in the regular divisions of compound time, does not *lengthen* it, but makes it equal to three instead of two. The term "Compound" certainly does not express this; but it is no more absurd than many other words which are used in music, although their meaning has long since altered. Strangely enough, in speaking of the clefs, Mr. Taylor conveys a wrong impression to the learner. "The F clef," for instance, he says "is so called because it gives the name F to the note on the fourth line of the complete staff." Surely the fact of its giving the name F to the fourth line is not the *reason* but the *result* of its being "so called," and it is so called because originally it was simply the letter F itself. Whilst correcting any such inaccuracies as these (supposing that our author agrees with us that they are so) it would also be well to get rid of the word "preventative," which occurs in a foot-note at page 40, for works intended for schools cannot be too carefully written. With the exceptions we have mentioned we cordially agree with the remarks on the facts and principles of music, and also on the mode of study which Mr. Taylor enforces. The exercises are carefully written, and some very good rules are given as to the method of practising them. We may especially draw attention to the section headed "Directions to be observed in the conduct of a practical singing lesson," which contains much sound and valuable advice to teachers.

J. McDOWELL AND Co.

Chanson Indienne; pour Piano.
L'Invitation à la Polonoise; pour Piano.
Saltarelle; pour Piano.
Les Cuirassiers de Reischaffen; pour Piano.
 Par H. Kowalski.

THESE are unquestionably the best pieces by this composer which have yet come before us. We do not say that Herr Kowalski has displayed any remarkable vein of originality, but there is a freedom about his writing which deserves recognition. The "Chanson Indienne," in E minor, with an obstinate pedal bass, has decided character, whether that character be Indian or not; and pianists capable of drawing beauty from its simple monotony, will find it a pleasing little sketch for performance. The second piece is a graceful Polonoise, which, for the sake of English players, we are sorry is not published with English fingering. The passages are extremely elegant; and apart from its intrinsic attraction, it may be recommended as an excellent exercise for the cultivation of the delicacies of touch. The "Saltarelle" moves somewhat too much in uninterrupted triplets to justify its title—in this respect more fulfilling the requirements of the Neapolitan "Tarantelle"—but the theme is lively, and a good effect is gained by the accompaniment of five quavers against the two divisions in the melody—the left hand (which has the unequal group of quavers) being written in two-four, and the right hand in six-eight, rhythm. "Les Cuirassiers de Reischaffen" is a dashing and brilliant piece in C minor, which will repay the practice it demands. The themes are animated; and (if we except the somewhat tiresome chromatic succession of sixths) highly effective throughout.

DUFF AND STEWART.

The Streamlet. Song. Words by Mary Anne Stodart.
Spring Flowers. Song. Words by Agnes Strickland.
 Composed by King Hall.

THE flowing theme in the first of these songs is graceful and well adapted to the words. The accompaniment, too, is in good keeping with the nature of the subject, and never obtrudes itself upon the voice part, a merit especially commendable in a composer who has shown by other works that he can display his learning when it is called for. "Spring Flowers" is perhaps even more simple in construction, but the subject is extremely pleasing. The swinging accompaniment in crochets, against the four even quavers in the melody, gives a character to the song which makes it additionally attractive; and the lengthening out of the word "welcome" forms an appropriate conclusion to each verse. Unpretentious ballads like these should always find favour with unpretentious vocalists.

The Tell-Tale Flower. Song. Written by M—. Composed by Ed. Reyloff.

YOUNG ladies need not be told what this tell-tale flower is, nor what tale it tells them when properly put to the test. M— has assuredly not sought for novelty in choosing a subject; but the verses flow easily to the melody of Mr. Reyloff. There is certainly no more originality in the music than the poetry; and yet, by musician-like treatment, the composer has contrived to produce a little song which will probably please amateurs who want something "pretty."

Original Correspondence.

ORGANISTS' STIPENDS, &c.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My former letter has, in one quarter, been greatly misunderstood. I nowhere asserted that "Organists do not pay tithe, and therefore they are not deserving the consideration of the clergy." I mentioned tithe simply because I firmly hold that a man who possesses a talent that can be directly used for the praise and glory of God is morally bound to offer, irrespective of fee or reward, some portion of that talent as an act of worship to Him from whom he receives it; and when he is unable to devote extra time to the duties of his office, beyond that for which he is by agreement paid, tithe seems to me to represent the lowest sum, under ordinary circumstances, that he can render as an equivalent. The payment of tithe to an Organists' fund (for I have not recommended direct payments to the clergy, nor do I make such myself) would, with occasional help from offertories or subscriptions, or in time without these, put many an organ in good condition that is sadly out of order, or enlarge many that are too small.

The reiterated complaints of organists seem to be—"We don't get money enough," and "We don't get consideration enough;" and then they attack the clergy. I am reminded of the indorsement of a brief—"No case; abuse the plaintiff's attorney."

With regard to consideration—I firmly believe that if a man throws his whole soul into his work, and shows that he is really working for God and not for pay, he will, in almost every instance, receive all the consideration from the clergy that he may require; but if he takes no interest as a churchman in his duties, but simply sells his time to God at so much per hour as a matter of business, what possible claim, provided that his stipend is regularly paid, and he is treated with civility, he can have to the especial consideration of the clergy, I am at a loss to conceive.

With regard to stipends—If men of experience would uniformly decline inadequately remunerated posts, terms would gradually be forced up, for congregations will measure ability by the sum they have to pay for the exercise of it; but if, on the other hand, we voluntarily undertake certain duties for a certain sum, be it large or small, we ought not, as a correspondent has justly observed, to grumble at fulfilling them for that sum.

The parsimony of congregations necessitating economy on the part of churchwardens is, I believe, a greater hindrance to organists obtaining fair stipends, than the non-recognition of the importance of their work by the clergy; and churchwardens themselves often bid for re-election by piling down the cost of the services to the lowest possible sum.

Organists no doubt should be fully paid, but not according to the occasional concert scale; for an organist's work cannot be fairly looked upon as equivalent to "public playing," or as performed "for the benefit of the congregation," but for the honour and glory of God; and the moment an exorbitant charge is made or wished for, God is honoured no longer. We have not yet descended to the bathos of a trade, or professional, union, so that the rate of stipend in every case must be settled by those immediately interested in the matter; it behoves us, however, always to remember that God's Church was not instituted for clergy or laity to live by luxuriously; and that as we generally obtain most of our living by secular work, playing at church, principally on a day when we should otherwise earn nothing, we ought not to require unreasonable stipends.

No organist ought to accept an appointment unless he had permission to practise as often as he pleased on the organ. Organists have not, of course, any right to demand the use of the organ for giving lessons, and where this privilege is conceded, it may fairly claim to be reckoned as a set-off against a moderate stipend, since an organist to give lessons would otherwise require an organ in his own house. I see no objection to the practice of giving lessons on church organs, provided sufficient discretion be used with regard to the music played, so as to exclude operatic selections and the like. Most of us have depended in time past upon the church organ for our advancement, and the majority of those who study the instrument do so with the view of being of service to some church or other.

Instead of classing playing at weddings, &c., as "so much extra work, for which other work has to be neglected," I would read—"an extra hour's work, for which we can usually by a little arrangement make room, and which, but for our church engagement, we should not have the opportunity of undertaking."

I fully endorse your correspondent's statement that "the clergyman in many instances is made the means of expressing the various wishes or suggestions of as many different members of his congregation." A successor of mine at St. Barebone's, a church where in my time the offertory has been, more than once, less than a halfpenny a head from the whole congregation, and where, through the predominance of Beadledom, an organist a year is about the rule, told me that the then vicar knew nothing of music, and that he was himself worried into a state bordering on despair by the absurd and contradictory crochets of the various would-be-musical critics of his shopkeeper congregation, all of which the vicar reported to him and wished attended to. In such a case the best course is for the vicar and organist to select some church musician, in whose judgment they can both repose confidence, and send him written details as to the manner in which the service is performed, and of the congregational objections, accompanied by a fee for professional advice and decision on the merits of the case. If an organist asked for this course to be taken as an act of justice to himself, I think his vicar would comply with his request. The result would probably be that the organist might obtain a few hints that would be serviceable to him,

GRANT TO US, LORD, WE BESEECH THEE.

SHORT FULL ANTHEM FOR FOUR VOICES.

COMPOSED BY
J. BARNBY.

SACRED MUSIC (PRICE THREE-HALFPENCE EACH).

ANTHEMS, CHORALES, and HYMNS, for Four Voices (S.A.T.B., unless otherwise expressed).

- 121 A Grace (Give thanks to God) V. Novello
122 A Hymn of Faith Edited by J. Barnby
123 Adepte Fideles (O come, all ye faithful)
124 Again my mournful sighs ... Battishill
125 All people that on earth ... Tallis
126 Alla Trinita beata
127 Almighty and everlasting God; Sanctus
and Kyrie ... Gibbons
128 Almighty and merciful God Sir J. Goss
129 And He shall purify ... Handel
130 Arise, shine (Christmas) Sir G. Elvey
131 As pants the hart (S.A.A.T.B.) Spohr
132 As we have borne the image (Easter)
(S.S.A.T.B.) ... J. Barnby
133 Ave Maria ... Sir J. Goss
134 Ave Verum (Jesu, Word of God) Mozart
135 Ave Verum (Jesu, Word of God) Gounod
136 Before Jehovah's awful throne M. Madan
137 Behold, I bring you good tidings
(Christmas) ... Sir J. Goss
138 Ditto ... Giovanni Croce
139 Ditto ... C. W. Smith
140 Ditto (S.A.T.B.) T. L. da Vittoria
141 Behold, how good and joyful Dr. Clarke
142 Behold now, praise ... Creighton
143 Behold now praise the Lord Dr. Rogers
144 Benedicite, omnia Opera Various
145 Blessed are they ... Berthold Tours
146 Blessed be the Lord God Dr. Nares
147 Blessed be the Lord God (Anthem for
Christmas) ... S. S. Wesley
148 Blessed are the merciful Dr. H. Hiles
149 Blessed is He who cometh (Easter)
(S.S.T.B.B.) ... Gounod
150 Blessed be the Lord God Earl of Mar
151 Blessed be the name (Harvest) H. Gadsby
152 Blessed is the people V. Novello
153 Blessed is he that considereth (S.A.T.B.)
Dr. Nares
154 Blessed are the dead (S.A.T.B.) Pierson
155 Blessed be he (s. solo and chorus, trebles
and altos) ... Neukomm
156 Blest are the departed ... Spohr
157 Blessing and glory ... Dr. Boyce
158 Brightest and best ... Avison
159 But the Lord is mindful Mendelssohn
160 By the waters of Babylon G. B. Allen
161 Call to remembrance ... Farrant
162 Call to remembrance (solo and chorus)
V. Novello
163 Charity Anthem (3 trebles) Dr. Boyce
164 Charity, "La Carità" (4 trebles) Rossini
165 Christ being raised (Easter) S. Webbe
166 Christ being raised (do.) Sir G. Elvey
167 Christ is risen (do.) Sir G. Elvey
168 Christ our Passover (do.) Sir J. Goss
169 Christmas Anthem ... V. Novello
170 Come, Holy Ghost (s. or t. solo and
chorus) ... T. Attwood
171 Come, Holy Ghost ... Douland
172 Come unto Me ... J. S. Smith
173 Comfort, O Lord ... Dr. Croft
174 Cry aloud and shout (5 voices) ... Croft
175 Daughters of Jerusalem Sir G. Elvey
176 Daughters of Zion ... Mendelssohn
177 Deus misereatur ... E. Mammatt
178 Doth not wisdom cry? ... R. Haking
179 Drive far from us the mortal foe V. Novello
180 Raster Hymn ... Arr. by V. Novello
181 Enter not into judgment T. Attwood
182 Envy! eldest born of hell! (Saul) Handel
183 For these and Thy mercies Lancelotti
184 Forgive, blest shade ... Dr. Callcott
185 Four Hymns for Christmas ... Various
186 Four settings of the Kyrie ... Schubert
187 Four Hymns from "The Hymnary"
188 From all that dwell ... Dr. Walmisley
189 From the rising of the sun (Epiphany)
Rev. Sir F. Ouseley
190 Give ear, O Lord (Ave Maria) C. Berthür
191 Glory to God in the highest Pergolesi
192 Glory be to God on high V. Novello
193 God hath appointed a day (Easter)
B. Tours
194 God, my king ... Bach
195 God save the Queen V. Novello
196 God save the noble Czar
197 Grant, O Lord (Collect) ... Mozart
198 Grant to us, Lord ... J. Barnby
199 Grant us Thy peace Mendelssohn
200 Grant, we beseech Thee ... H. Lahee
201 Great and marvellous ... Dr. Boyce
202 Hallelujah! For unto us W. H. Monk
203 Hallelujah! Hallelujah! V. Novello
204 Hark! the herald angels sing Dr. Ions
205 Hark! the herald angels sing Mendelssohn
206 Hear, holy Power (S.S.T.B.) ... Auber
207 Hear my prayer, O Lord ... Winter
208 Hear the voice and prayer L. Hopkins
209 Hear what God the Lord V. Novello
210 Hear us, O Saviour ... M. Hauptmann
211 Hearken unto me, my people A. Sullivan
212 Have mercy, O Lord (s. solo and
chorus) ... Mozart
213 He comes, our Lord of yore W. Jackson
214 He is risen (Easter) ... H. Gadsby
215 He in tears that soweth (s. solo
and chorus S.S.A.) ... Dr. Hiller
216 Here shall soft charity (A.T.B.B.) Dr. Boyce
217 Holiest, breathe an evening blessing
218 Holy, Holy, Holy, Lord God J. Bishop
219 Hosanna in the highest (Advent) Stainer
220 How beautiful upon the mountains
R. A. Smith
221 How dear are Thy counsels Dr. Croft
222 How goodly are Thy tents ... Ouseley
223 How lovely are Thy dwellings ... Spohr
224 Hymns for Easter ... J. B. Calkin and
J. Barnby
225 Hymnus Eucharisticus ... B. Rogers
226 I am Alpha and Omega (Trinity) J. Stainer
227 If ye love Me ... W. H. Monk
228 If ye love Me ... Talis
229 If ye love Me ... Dr. C. S. Heap
230 I know that the Lord is great Ouseley
231 In humble faith and holy love Dr. Garrett
232 In the beginning (Christmas) G. B. Allen
233 In the beginning (do.) E. H. Thorne
234 In Judah is God known Mendelssohn
235 In manus tuas (Like as the hart) Novello
236 Incline Thine ear (s. solo & cho.) Himmel
237 In Jewry is God known ... Dr. Clarke
238 If ye love Me ... Dr. C. S. Heap
239 In the sight of the unwise (S.S.A.) Ouseley
240 It is high time (Advent) ... J. Barnby
241 I will always give thanks J. Baptiste Calkin
242 I will arise (3 & 4 voices) Rev. R. Cecil
243 I will arise ... Creighton
244 I will lay me down in peace C. Stokes
245 I will lift up mine eyes ... Dr. Clarke
246 I will sing of mercy (3 trebles) Novello
247 I will sing of Thy power ... A. Sullivan
248 Jesu, blessed Word of God (s. solo and
chorus) ... C. Gounod
249 Jesu, Lord of life ... G. A. Naumann
250 Jesus Christ is risen to-day ... Dr. Ions
251 Jubilante and Kyrie (in F) W. Jackson
252 Kyrie Eleison (Nos. 1 and 2) Gounod
253 Kyrie Eleison (Nos. 1 to 4) Various
254 Kyrie Eleison (Nos. 1 and 2) Mendelssohn
255 Kyrie Eleison (Nos. 1 to 4) Weber
256 Kyrie Eleison ... F. Schubert
257 Laudate nomen Domini Dr. C. Tye
258 Leave us not, neither forsake us
(Ascension) ... J. Stainer
259 Let all men praise the Lord Mendelssohn
260 Let the words of my mouth (S.S.A.T.B.)
J. Barnby
261 Let us now go even unto Bethlehem
(Christmas) ... E. J. Hopkins
262 Lift thine eyes (S.S.A.) Mendelssohn
263 Lo, my Shepherd's hand (5 voices) Haydn
264 Lord Christ, when Thou hadst over-
come ... Mason
265 Lord, for Thy tender mercies' sake Farrant
266 Lord, who shall dwell ... Mendelssohn
267 Lord, I call upon Thee ... Ouseley
268 Lord, let me know mine end ... Greene
269 Lord, who shall dwell ... Dr. B. Rogers
270 Lord, we pray Thee Dr. J. V. Roberts
271 Luther's Hymn (s. or t. solo and chorus)
12 My God, look upon me ... J. Reynolds
272 Methinks I hear (bass and cho.) Dr. Croft
273 Not unto us, O Lord T. A. Walmisley
274 Not unto us, O Lord ... Laws & Farrant
275 Now on the first day of the week
(Easter) ... H. Lahee
276 Now pray we for our country Eliza Flower
277 Now is Christ risen (Easter) G. B. Allen
278 Nunc dimittis in C ... Ebdon
279 O come, let us worship ... Tucker
280 O come, let us worship ... Himmel
281 O God, who in Thy heav'nly hand Handel
282 O Holy Ghost, into our minds
(Whitsunide) ... G. A. Macfarren
283 O how amiable ... V. Richardson
284 O Lord God, Thou strength of my
health ... Sir J. Goss
285 O Lord, how manifold are Thy works
(Harvest) ... J. Barnby
286 O Lord, my God ... S. S. Wesley
287 O Lord, my God ... Rev. C. Malan
288 O Lord, my God ... Palestrina
289 O Lord, our Governor ... Marcello
290 O Lord, Thou art my God ... Ouseley
291 O Lord, we trust alone in Thee Handel
292 O Lord, Who hast taught us J. Marsh
293 O praise God in His holiness J. Weldon
294 O praise the Lord ... J. Weldon
295 O praise the Lord ... Sir J. Goss
296 O praise the Lord (s. solo & cho.) Mozart
297 O praise the Lord ... Earl of Wilton
298 O pray for the peace ... Dr. B. Rogers
299 O Risen Lord (Ascension) J. Barnby
300 O Saviour of the world ... Sir J. Goss
301 O taste and see ... Arthur Sullivan
302 O was not Christ our Saviour ... J. Shaw
303 O Zion, that bringest good ... J. Stainer
304 Out of the deep ... Mozart
305 Ponder my words, O Lord L. Colborne
306 Praise the Lord, O Jerusalem J. Scott
307 Pray for the peace ... V. Novello
308 Praise the Lord (5 voices) Creighton
309 Praise the Lord, O my soul Dr. W. Child
310 Praise thou the Lord (female voices)
Mendelssohn
311 Protect us through the coming night
(S.S.A.) ... Curשמann
312 Praised be the Lord daily ... T. Ebdon
313 Rejoice in the Lord ... Sir G. Elvey
314 Rejoice, O my people (Christmas)
Mendelssohn
315 Remember, O Lord (3 trebles) Boyce
316 Remember not, Lord, our offences
H. Purcell
317 Rend your heart ... J. Baptiste Calkin
318 Responses to the Commandments
T. Best and Mendelssohn
319 See what love ... Mendelssohn
320 See, the morning star Dr. E. G. Monk
321 Shades of silent night dividing
(Christmas Carol) ... S. Gee
322 Sing and rejoice (Christmas) J. Barnby
323 Sing the battle ... Dr. E. G. Monk
324 Sing unto the Lord (Christmas) Novello
325 Sing, O daughters of Zion (do.) H. Gadsby
326 Sing, O heavens (Christmas) B. Tours
327 Sleepers, wake; To God on high;
To Thee O Lord ... Mendelssohn
328 Sound the loud timbre! ... Avison
329 Sun of my soul ... Rev. H. L. Jenner
330 Sweet is Thy mercy (s. solo & chorus)
J. Barnby
331 There were whisp'ring (Christmas
Carol) ... J. T. Cooper
332 Thou art gone to the grave ... Beethoven
333 Teach me, O Lord ... Dr. Rogers
334 Teach me, O Lord ... T. Attwood
335 Teach me Thy way ... Croft
336 Te Deum laudamus ... J. T. Cooper
337 Te Deum laudamus ... Dr. S. S. Wesley
338 Te Deum in F W. Jackson (of Exeter)
339 The angel Gabriel (Christmas) H. Smart
340 The grace of God (Christmas) J. Barnby
341 The Harvest-tide Thanksgiving J. Barnby
342 The light hath shined on us
(Christmas) ... E. Silas
343 The Lord be a lamp Sir J. Benedict
344 The Lord is my strength (Easter) Novello
345 The Lord is my strength (do.) W. H. Monk
346 The Lord is my strength (do.) H. Smart
347 The Lord is king ... Pittman
348 The Lord is doing ... Pittman
349 The Lord is my Shepherd Macfarren
350 The Lord loveth ... V. Novello
351 The Night is far spent ... M. Smith
352 The Russian National Anthem
353 The strain upraise ... Arthur Sullivan
354 There is a river ... V. Novello
355 They have taken away my Lord J. Stainer
356 Thine, O Lord, is the greatness Kent
357 Thou knowest, Lord, the secrets Purcell
358 Thou visitest the earth ... Dr. Greene
359 To Thee, great Lord ... Rossini
360 Turn Thy face from my sins T. Attwood
361 Turn Thee again, O Lord T. Attwood
362 Turn Thy face from my sins A. Sullivan
363 Unto Thee, O Lord ... Charles King
364 Veni, Creator Spiritus ... Talis
365 Vital Spark ... Harmonised by Novello
366 We march to victory; and The day is
past and over ... J. Barnby
367 Whoso hath this world's good (tenor
solo and chorus) ... J. B. Calkin
368 Why seek ye the living among the dead?
(Easter) ... E. J. Hopkins
369 Ye shall dwell in the land ... J. Stainer

"Grant to us, Lord, we beseech Thee."

SHORT FULL ANTHEM FOR FOUR VOICES.

The Collect for the ninth Sunday after Trinity.

Composed by J. BARNES.

London: NOVELLO, EWER & Co., 1, Berners Street (W.), and 80 & 81, Queen Street (E.C.) New York: DITSON & Co.

TREBLE. *mf* *cres.*
Grant to us, Lord, we be - seech Thee, the spi - rit to think and do

ALTO. *mf* *cres.*
Grant to us, Lord, we be - seech Thee, the spi - rit to think and do

TENOR
(Sve lower). *mf* *cres.*
Grant to us, Lord, we be - seech Thee, the spi - rit to think and do

BASS *mf* *cres.*
Grant to us, Lord, we be - seech Thee, the spi - rit to think and do

ACCOMP.
ad lib. $\text{♩} = 72$. *Diaps.* *cres.*

dim. *pp*
al - ways such things as be right - ful; Grant to us, Lord, we be - seech

dim. *pp*
al - ways such things as be right - ful; Grant to us, Lord, we be - seech

dim. *pp*
al - ways such things as be right - ful; Grant to us, Lord, we be - seech

dim. *pp*
al - ways such things as be right - ful; Grant to us, Lord, we be - seech

dim. *Sw. pp*

GRANT TO US, LORD, WE BESEECH THEE.

cres - - - *cen* - - - *do.*

Thee, the spi - rit to think and do al - ways such things as be right -

cres - - - *cen* - - - *do.*

Thee, the spi - rit to think and do al - ways such things as be right -

cres. - - - *cres* - - - *cen* - - - *do.*

Thee, the spi - rit to think and do al - ways such things as be right -

cres - - - *cen* - - - *do.*

f - - - *dim.*

- - ful; that we, who can - not do a - ny thing that is good with -

f - - - *dim.*

- - ful; that we, who can - not do a - ny thing that is good with -

f - - - *dim.*

- - ful; that we, who can - not do a - ny thing that is good with -

f *Gt. Org.* - - - *Sw.* *dim.*

p - - - *pp* - - - *f*

- out Thee, with - out Thee, May by Thee be en -

p - - - *pp* - - - *f*

- out Thee, with - out Thee, May by . .

p - - - *pp* - - - *f*

- out Thee, with - out Thee, May by Thee be en - a -

p - - - *pp* - - - *f*

- out . . Thee, with - out Thee, May by Thee be en -

p - - - *pp* - - - *Gt. f*

GRANT TO US, LORD, WE BESEECH THEE.

dim.
- a - bled, en - a - bled to live, . . to live ac - cord - ing to Thy word.
dim.
Thee be en - a - bled to live, . . to live ac - cord - ing to Thy word.
dim.
- bled to live ac - cord - ing to Thy word, ac - cord - ing to Thy word, may
dim.
- a - bled, en - a - bled to live ac - cord - ing to Thy word, may
dim. *Gt.* *Sw.* *f*

f
May by Thee be en - a - bled to live ac - cord - ing to Thy
f
May by Thee be en - a - bled to live ac - cord - ing to Thy
p
by Thee be en - a - bled to live, to live ac - cord - ing to Thy
p
by Thee be en - a - bled to live ac - cord - ing to Thy
f *Sw.* *p*

mf *pp*
word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
mf *pp*
word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
mf *pp*
word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
mf *pp*
word, thro' Je - sus Christ, our Lord, thro' Je - sus Christ, our Lord. A - men.
mf *pp* *Ped.*

while the
ment and
and, that
their crot
competen
interfere
know all
places fro
support f
despair a
be wither
them by t
tobblers
totally un
The per
When vic
should pas
never do."
Gallery
of the pr
instances
the hymn
hood, that
have muc
Church se
should not
others not
attendance
give them
I have goo
cases as
characters
must be a
sustenance o
In conc
intention t
to treat o
point of vi
by others,
saves un
of which
not with
gather.

Sm.—I h
to in your
field, a bro
me that he
don't affect
tunity, to s
will finishe
it is well w

Bury St.

DR.

Sm.—In
of Sounds
reasoning,
opinion the
work. This
clear, or to
suggestion)
therefore un
But what
plained aut
viewed" fin
my treatise
are, as a w
e and f ar
turned fur
the scale o
sound, or t
of c? The
stumbles—
demonstrate
The little
and B flat d
the critic ap
to be, in fa

while the vicar would have greater confidence in his judgment and discretion, and would have his hands so strengthened, that he might, if necessary, state to the objectors that their crotchets had been submitted to, and condemned by, competent authority, and that they must abstain from interference with the music in future. If the clergy only knew all that their organists have to put up with in some places from ignorant lay interference, what courage a little support from the clergy gives them, and how they almost despair at times for the want of it, I think it would rarely be withheld, and the clergy would refrain from annoying them by the repetition of the imaginary grievances of silly babblers and busybodies, who are, musically speaking, totally uneducated.

"The permanent appointment system would not answer. When vicar and organist cannot work well together, they should part. "Two kings of Brentford on one throne will never do."

Gallery scandals and bibulous organists are not yet things of the past. I knew of one gallery scandal and two instances of organists frequenting the public-house between the hymns or during the sermon, in my own neighbourhood, that existed almost to the present date. Organists have much improved during the last 20 years, but the Church service has not yet reached the bulk of them, or we should not find so many organists non-communicants, and others not churchmen in any sense, as is evidenced by their attendance upon the services of any communion that can give them the best pay; indeed, my predecessor in one post, I have good reason to believe, was not even baptized. Such cases as these, whether the men themselves are moral characters or not, are ecclesiastical scandals, and I think it must be said that the clergy are responsible for the continuance of them.

In conclusion, I would say that it has not been my intention to throw contempt upon my own profession, but to treat of some matters under discussion from a different point of view to that from which they have been presented by others, and to call attention to and denounce certain abuses unhappily to be found in our body, the continuance of which gives opportunity to aggrieved clerics who have met with bad specimens of our race to condemn us altogether.

I am, Sir, faithfully yours,
SCRUTATOR.

MISS YOUNG'S MUSICAL GAME.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I have seen a complete set of the apparatus referred to in your August number, in the possession of Mr. Waterfield, a broker in Broad Street, Peterborough, who informs me that he bought it at the sale of the late Dean Waddington's effects in London. I have not yet had time, nor opportunity, to study the game; but the set seems perfect, and is well finished. If the merits of the game equal the description, it is well worth reproduction.

I am, Sir, your obedient Servant,
G. O. WRAY.

Bury St. Edmunds, October 26, 1872.

DR. HILES'S "HARMONY OF SOUNDS."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In your last number the reviewer of my "Harmony of Sounds" acknowledged that "Dr. Hiles is clear in his reasoning, and logical in his deductions;" yet he was of opinion that "riper theorists" would not agree with my work. This is very perplexing. Is it possible to be too clear, or too logical? Or may it be (I shudder at the suggestion) that the "riper theorists" are over-ripe; and therefore unable to agree with anybody or anything?

But what fault can the riper theorists, or the accomplished authors of the systems of harmony recently reviewed find with the statements you quote from page 19 of my treatise? Will they dispute that the consonances of c are, as a whole, consonant with that sound only? Or that e and f are discordant? Or that these two sounds are termed fundamental basses—dominant, subdominant—of the scale of c? Can they deny that f is an important sound, or that its triad is an important chord, in the key of c? These are the assertions over which your reviewer stumbles:—will he, or any of the riper theorists, kindly demonstrate their fallacy?

The little pleasantry about the relative pitch of D sharp and E flat does not seem to be pointed at my book. But as the critic appears to have been in doubt upon the subject—be he, in fact, one of those who "wish to be told how to

write grammatically" without much trouble to themselves,—I would refer him to pages 83-4-5, and I think he may, without any very "pedantic process," get to understand how it is that a discordant note is drawn so powerfully towards its resolution, that the sound which we (by custom) write as D sharp, is often made considerably higher than the true E flat.

Yours faithfully,
HENRY HILES.

Whalley Range, Manchester, Nov. 9, 1872.

[If Dr. Hiles does not know that many of our ablest theorists discard the subdominant as one of the roots of the key, we are glad to have informed him of the fact; but we can scarcely be made to understand that this is one of the "assertions" over which the reviewer of his work "stumbles." His inference that the critic appears to be "one of those who wish to write grammatically without much trouble," because he relates the fact of two mathematicians disagreeing as to the relative pitches of D sharp and E flat, is a personal attack which had better have been avoided; but had we wished to be enlightened on the subject, we certainly do not gain much additional information by being told that D sharp is often, by performers, "made considerably higher than the true E flat."

THE WRITER OF THE REVIEW.]

THE SIGNATURE OF THE MINOR MODE.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Although correspondence about the signature of the minor mode seems productive of little good, I cannot refrain from making a few remarks in answer to "Mode's" letter.

The major scale is the only one derived directly from nature, being obtained from the consonant harmonics of any tone with those of dominant and subdominant. Any one of the sounds of the scale may be used as a mode note, thus seven different sets of scales or modes may be formed; the modern minor takes the sixth of the major scale, and a series from A to a is the minor mode of the key of C, generally called A minor, of no connection whatever with the key of A (major).

It was not till harmony was introduced, and even considerably afterwards, that the sharpened seventh of the minor mode was used to accommodate the usages of modern ears by a final cadence.

The original seventh was sung and written in minor hymn tunes (in "Windsor" it occurs three times); and even now such melodies as "John Anderson my Jo!" are frequently sung with the seventh a tone below the mode note, and nearly all nations that do not use instruments that give harmony, sing the seventh not raised chromatically.

The sharpened seventh, although no doubt in modern music more used than the diatonic, is certainly an accidental, and therefore should not be placed in the signature.

"Mode" is not correct in saying that the seventh of the minor mode is seldom used but as an appoggiatura or passing note; and I will conclude by asking him to write on paper (and publish if he still thinks suitable) the signatures for all the minor scales. I am sure I do not understand by his letter how he would have them.

I am, Sir, yours faithfully,

ARTHUR CROOK,
Organist of St. Mark's ("Mayor's Chapel") and
St. Andrew's, Montpelier, Bristol.

9, Hampton Terrace, Bristol, Nov. 5, 1872.

[We shall be glad to elicit opinions upon this much vexed question; but must urge upon our correspondents the absolute necessity of being as brief as possible in their communications. "Mode" we sincerely hope will not comply with Mr. Crook's request to "write the signatures for all the minor scales."—Ed. *Musical Times*.]

BRITISH ORCHESTRAL ASSOCIATION.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—In the last number of the *Musical Times* appears an article, signed "Communicated," relating to the establishment of a society called the British Orchestral Association. This society announces that its performers must be Englishmen—no Irish need apply; I beg pardon, I mean that foreigners are to be forbidden. I don't know whether the British nation will be a gainer by such noble patriotism, but at all events the whole thing seems to be, in an artistic sense, a piece of narrow-minded intolerance. The committee seem not to be overstocked with logic in their

proceedings; they exclude persons born out of the realm, but on the other hand are obliged to play the works of dead foreigners. Why, the very strings those gentlemen play on are made by foreigners! I remark that a set of selfish people spring up from time to time, like weeds in a garden, who treat music like a patent gunpowder, or a new mitrailleur; people who, after they learn what they can from foreigners, kick them out like empty orange peel, under the bombastic pretence of improving national art; they seem to ignore the fact that music can only progress through the continual intercourse with other nations. We have an example what evil is produced through a separate national pitch. Why cannot the different nations, who take a real interest in music, call together a congress and settle the difficulty? we should then at last obtain a chance of hearing an orchestra in better tune; and be able to dispense with barbarous transpositions altogether: the benefit of a universal pitch would be incalculable.

But, to return to the British Orchestral Association, I should like to know what would become of musical affairs in England, notwithstanding the talented native element, if the sale of every foreign musical production, old and new, had to be stopped from similar misguided sentiments of patriotism. Perhaps another association will start with such a project one of these days.

The new Society does not state in its announcement whether subscriptions from foreigners are to be refused. Would the committee graciously condescend to permit their paying at the doors? Would that assembly of patriotic gentlemen behold with as much abhorrence the money of foreigners as their presence in the orchestra? I think an explanation on that point is due to those amateurs who are unfortunately born in the country of Handel, Bach, Haydn, Mozart, Beethoven, Cherubini, etc.

I am, dear Sir, yours faithfully,

November 5, 1872.

STRANIERO.

NATIONAL BALLAD CONCERTS.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—Will you kindly permit me to say that no charge is made for "Book of Words" to purchasers of tickets at the advertised prices for the above concerts.

Every purchaser of tickets—whether it be 1s., 2s. 6d., or 5s.—is presented with the same number of books as tickets free of cost—and only on complimentary tickets are visitors requested to purchase a "Book of Words."

I have enclosed cash tickets, also a complimentary.

I am, Sir, faithfully yours,

RALPH PERCY, Director.

St. George's Hall, November 5, 1872.

[The tickets which Mr. Percy has now sent us confirm the truth of his assertion that an additional tax is not levied upon those who purchase the right of admission at the advertised prices; but he has merely written the word "complimentary" upon one of the tickets, and now announces that every person is "requested" to obtain a book of the words, instead of saying, as before, that he "must." Has Mr. Percy so large a circle of friends, that he finds it necessary to have complimentary tickets printed separately from the rest; and, if so, will those privileged persons who receive them sufficiently appreciate the "compliment," when they find that they are made to pay for admission at the doors?—Ed. Musical Times.]

THE YOUTH'S PART IN "ELIJAH."

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—I quite agree with "A Cornish Parson" when he states, "Master Self" cannot congratulate himself upon initiating the custom of the part of Elijah's servant being taken by a boy. I am also inclined to think Mr. Nunn cannot be credited as the originator. I heard "Elijah" performed in Whithy four years ago, under the able conductorship of Mr. Burton, of Leeds: the part of the "youth" was then sung by a boy. I think, therefore, Mr. Burton ought to have the praise of being one of the originators, and perhaps he alone deserves the credit.

Will you oblige me by placing these few lines in your next issue.

Your obedient Servant,

Gisbro', N.R. York.

JNO. A. METCALF.

WORKS ON HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

Sir,—In the Introduction to the "Principles of Harmony," by W. W. Parkinson (Novello, Ewer and Co.), the author states (p. 27), that in the year 1841 J. F. Fétis issued a com-

prehensive sketch of the history of harmony. Will you, or the author, or any one, kindly inform me whether the above-mentioned book is published in the English language or not? If published, where? At what price?

Also, where Mr. H. C. Lunn's "Elements of Music systematically explained" is to be got? What price?

E. L.

[Perhaps some of our readers can supply our correspondent with the desired information respecting the work of M. Fétis, named by Mr. Parkinson. Mr. H. C. Lunn's "Elements of Music" is published by C. Jefferys, 57, Berners-street; price 1s. 6d.—Ed. Musical Times.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends to the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notices sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed.

We again remind those who are disappointed in obtaining numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

As "G.A.C." has neglected to furnish us with his name, we cannot give insertion to his letter.

MUSICS.—We regret that we cannot furnish our correspondent with the titles of any works bearing especially upon the subject mentioned. The various standard Histories of Music would, we think, be found useful.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ARKSEY.—The first entertainment for the winter took place in the School-room on Thursday, the 21st ult., the Vicar in the chair, when readings were given by the Rev. H. F. Brock and D. Stothart, Esq. The music was well rendered by the Church choir, under the direction of Mr. Eyre, of Doncaster, who accompanied, and also sang several buffo songs. The glees and part-songs were sung in a manner which reflected the highest credit upon the members of the choir, and also upon their teacher, Mr. Eyre.

ATCLAND, NEW ZEALAND.—The first of the Choral Society's concerts in the new Hall was given on the 13th Sept., and although the building is much larger than its predecessors, it was filled in every part. The performance consisted of Mendelssohn's *Lobgesang* and Beethoven's *Mass* in C, both of which were excellently rendered; the choral portions especially, under the able directorship of Mr. Brown, being remarkable for fulness and delicacy throughout. A word of praise is due to the efficient orchestra, which has scarcely been equalled in any society out of London. A very successful performance of Comic Opera has also taken place in the Choral Hall, which was highly patronised, and will no doubt be followed by lyrical representations of higher importance.

BIRMINGHAM.—Messrs. Harrison's "popular" concert, at the Town Hall, on the 12th ult., was rendered more than usually attractive by the presence of Mr. Charles Hallé's band, and the engagement of Madame Lemmens-Sherrington and Mr. Sims Reeves as vocalists. The programme included Mendelssohn's Scotch Symphony and the Overtures to *Der Freischütz*, *Guillaume Tell*, and *Zauberflöte*, all of which were played to perfection. Mr. Charles Hallé's performance of Beethoven's Concerto, in G was, as might be expected, one of the principal features of the concert; and the singing of Madame Sherrington and Mr. Sims Reeves (for the latter of whom an apology was made, on the score of indisposition) was warmly applauded. The hall was crowded in every part.

BRADFORD.—The Corporation have selected the eminent firm of Town Clock and Patent Carillon Machine Manufacturers, Messrs. Gillett and Bland, Steam Clock Factory, Croydon, to carry out the work of supplying the bells and manufacturing the great chime, clock, and carillon machine on their improved patented system for the new Town Hall. At present Worcester boasts of having the largest bells in England, but the Bradford bells will far eclipse them. The whole work, including clock, carillons, machine, bells and their fixings, &c., will cost about £4500. The total cost of the Worcester clock and bells is £2514. It has not yet been decided what tunes are to be played.

BRIGHTON.—On Thursday, the 7th ult., Mr. Miles, organist of All Saints' Church, Buckingham-place, gave an Organ Recital upon the instrument which ordinarily leads the musical services of the church. A collection was made for repairs and additions (which is noted appended to the programme described as urgently required) to the organ upon which Mr. Miles played. The programme comprised a choice selection of pieces, in the execution of which Mr. Miles evinced a good command of the mechanism of the organ, with a mastery of the manuals, and a creditable display of those refined touches of expression which give organ-playing its highest value. There was a full and influential congregation, and Mr. Miles's playing seemed to give universal pleasure and satisfaction.—MR. E. H. THORNS, organist of St. Patrick's Church, gave his annual Pianoforte Recital at the Pavilion

on the 15th ult. The chief feature in the programme was of course the performance of the concert-giver, which we need scarcely say was rewarded with that enthusiasm which such highly-finished and classical playing invariably elicits, even from what we may term a "mixed" audience. Beethoven's "Sonata Appassionata" (which Mr. Thorne performed entirely from memory), a Sonata in E flat by Haydn, Chopin's "Marche Funèbre," and Sir Sterndale Bennett's "Theme and Variations," Op. 31, gave ample opportunity for the display of the pianist's varied powers; and although Mr. Thorne modestly selected only two of his own compositions—a Nocturne and Minuet and Trio—they were sufficient to show that he is possessed of high creative, as well as executive, powers. Miss Ida Thorne was greeted with the warmest applause for her finished rendering of a song by Mr. Thorne, "I watch and wait for thee," Klücken's "Weep not, fond heart," a Reverie by Schira, and Sullivan's "Orpheus with his lute." The room was well filled.

CHICHESTER.—Mr. Cockton gave a concert in the Corn Hall, on the 6th ult., which was well patronised. Locke's music to *Macbeth* was effectively sung by Mr. Cockton's choir, the solos being sustained by Mr. O. Christian and a lady amateur, Miss Agnes Larkcom was encored in Kändegger's song, "Only for one," and was successful in a duet with Mr. Christian, "The Syren and Friar." Several of the "Orpheus Quartets" were carefully rendered by Mr. Cockton's glee party.

DEVONPORT.—The first subscription concert of the Devonport and Stoke Musical Society was given at the Mechanics' Institute on the 20th ult. Mozart's First Mass was rendered with much effect, the "Gloria" and "Sanctus" being amongst the most successful pieces. The principal vocalists were Mrs. Dinis, Mrs. Hayward, Miss Blackler, Mr. Dinis, and Mr. May, jun. The second part was miscellaneous, and included several solos, duets, and concerted pieces, the executants being some of the singers above named with the addition of Miss Lowe, Mrs. Dickinson, Messrs. Donovan and Fairweather. A special word of praise must be given to Mr. W. H. Hannaford, of Manchester, who performed Mendelssohn's first concerto with much effect. Mr. Harris was the leader, and Mr. Alleston conducted.

DOUGLAS.—Mr. J. H. Eyre gave the first of a series of winter entertainments in the Guild Hall, on Monday the 11th ult., before a large audience. The Rev. H. C. Russell gave two readings; and the Misses Barton, Miss Bloomfield, and Mr. Haalegrave assisted in the vocal department. Mr. Booth presiding at the pianoforte. Mr. Eyre was most successful in his songs.

DUBLIN, ISLE OF MAN.—The members of Miss Wood's choir and friends recently assembled in St. James's Hall, and partook of an excellently prepared tea, after which Miss Wood was presented, by his Worship the High-Bailiff, S. Harris, Esq., on behalf of the class, with a handsome and valuable timepiece. It had been the desire of Miss Wood's friends and pupils to make the presentation at the open-air concert lately given in the Nunery Grounds, but the gift not having reached Douglas, the committee were unable to carry out their first intention. The High-Bailiff performed the duties of chairman, and in presenting the timepiece, referred to Miss Wood's very laudable efforts on behalf of the Soup Dispensary, the Hospital, and other institutions dependent upon charity. Mr. Hawley returned thanks in an appropriate speech, and in conclusion, expressed a hope that Miss Wood's choir would be largely reinforced by volunteers for the charity concerts about to be given during the winter. The rest of the evening was devoted to vocal music—several songs being sung by Miss Muntz, Messrs. Nicholls, Knecht, and Kerruish, Mrs. Spittall presiding at the pianoforte.

GLASGOW.—The concert at the City Hall, on Saturday the 16th ult., was attended by a highly appreciative audience. Madame Haigh-Dyer, an old favourite at these concerts, sang the pieces allotted to her in the programme with much artistic finish, and Miss Eliza Heywood, a new arrival, promises to be an acquisition to the concert-room. Mr. Reed Lewis, the new to Glasgow, possesses a good tenor voice, and Mr. Orlando Christian (bass) sings with considerable taste. The reader was Mrs. Newbery.

GRAVESEND.—On Tuesday evening, the 19th ult., a concert was given in the Assembly Rooms, Harmer-street, in aid of the fund for the new organ recently erected in St. Andrew's (Presbyterian) Church. The first part was composed of selections from the *Messiah*, *Creation*, *Ed. an.*, and the second consisted of miscellaneous secular music. Miss Jessie Boyd was highly successful in the airs allotted to her, especially in "I will extol Thee," from *Edi*, which was encored; Mr. Hickwood sang "Comfort ye" and "Every valley," and "In splendour bright" with good effect. The choruses (by a choir of about forty voices, under the direction of Mr. Coburn, of Grays) were excellently rendered. In the second part a pianoforte duet on themes from Thomas's *Faust*, was effectively played by Miss Payne and Mr. H. Thomas. Two part-songs (unaccompanied), "O who will o'er the downs," and Sullivan's "Hush thee, my baby," were sung by the choir; and songs were contributed by the above-named vocalists, and Messrs. Ridgwell and Lugg. The hall was well filled in every part.

HELL.—On the 8th ult., the Artillery Barracks was well filled at the 2nd public concert of the Hull Harmonic Society. The committee had selected Handel's Oratorio *Hul Macabreus* for performance, and engaged the following principal vocalists—Madame Tonneller (Mrs. H. C. Cooper), soprano; Mr. Nelson Varley, of London, tenor, and Mr. Robt. Hilton, vicar choral, Westminster Abbey, bass. Mr. H. C. Cooper led the band, and Miss Hair presided at the harmonium. The choir was unusually strong, there being about fifty more performers in the orchestra than usually take part in the Society's concerts. Under Mr. W. Stephenson's conductorship, the choruses were well rendered, and the solo singing was excellent throughout. In addition to the vocalists already named, the amateur talent of the town was represented by Mrs. Poskitt, Miss Rigg, and Mr. Vivian, to each of whom principal parts were allotted. Mr. Hilton's fine voice was advantageously heard in the opening recitative, and his singing throughout the Oratorio was highly effective. Madame Tonneller, Mr. Varley, and Mr. Vivian were

also thoroughly efficient, and gained well deserved applause in their solos. The excellence of the performance of the Oratorio was manifested by the absorbing interest displayed by the large and fashionable auditory.

LEA.—On Wednesday, the 30th Oct., a concert was given in the Public Schools, by Mr. Radford and family, assisted in the orchestra by Mr. Woodhouse. The instrumental music, which included two overtures, was excellently performed. Bishop's glee, "Hark, Apollo strikes the lyre," and the same composer's "Tramp o'er moss and fell," were loudly applauded; and Stevens's "Oberon" received an encore. Among the vocal solos, a Cavatina "I'm a merry gipsy girl" (sung by Miss A. Radford), and a German song, "Fünfhundert Tausend Tenfel," given by Mr. R. Radford, deserve special praise. The performers, twelve in number, were, with one exception, members of the same family.

LETONSTONE.—The Choral Society recently formed in this neighbourhood gave its first concert on the 22nd ult., under the direction of the new conductor, Mr. Alexander Cooper. The programme comprised a good selection of solo and part-music, in all of which the members acquitted themselves very creditably, and to the manifest satisfaction of the audience. Mr. Dakin (a member of the committee) added greatly to the attractions by some very able readings from Dickens.

LIVERPOOL.—The ninth subscription concert of the Philharmonic Society took place on the 5th ult. Principal artists—Madlle. Ilma di Murska, Signor Campobello, and Signor Borella. The chief orchestral work was Beethoven's *Sinfonia* in D, No. 2. The overtures were those to *Semiramide* (Rossini), and to *Olympie* (Spontini). The concert concluded with Wagner's *March in Tannhäuser*. The part-songs were given with much spirit, "The Bait" (Hatton) being encored. The solos were good in various styles, and the duet from *Linda di Chamouris*, "Questo vostro appartamento," exceedingly well sung by Madlle. Ilma di Murska and Signor Borella.—The tenth subscription concert of the Philharmonic Society took place on the 19th ult. A very fine performance of Rossini's *Stabat Mater* being given to a crowded and enthusiastic audience. Principal artists: Madlle. Tietjens, Madame Trebell-Bettini, Signor Bettini, and Signor Agnesi. The second part of the programme was miscellaneous. Madame Trebell-Bettini and Signor Bettini gave, for the first time in this hall, a charming duet from Flotow's new Opera, *L'Ombr*. The detached instrumental works were Mehul's Overture to *Joseph*; Weber's to *Oberon*; Mendelssohn's "Scherzo" from *A Midsummer Night's Dream* (vehemently encored); and the noble March, "Cornelius" by the same composer. Mr. Best, on taking his place for the first time as the Organist of the Philharmonic Society, received a well merited ovation.—On Friday evening, the 25th October, the committee of the Children's Festival of Sacred Song, and other friends, partook of tea, &c., through the kind hospitality of the president, G. P. McKerrow, Esq., when an opportunity was given those present to make suggestions for the better carrying out of any future gatherings and improvements of singing in Sunday schools generally. The committee, to show their appreciation of the conductor's devoted labours, thought it a fitting occasion to present him with a silver-mounted Ivory Baton, bearing the following inscription:—"Presented by the Liverpool Sunday-school Union, to Mr. J. B. Clarke, conductor of the Children's Festival of Sacred Song, held in St. George's Hall, September 15th, 1871, September 27th, 1872."

LLANELLY.—On the 29th October Miss Clark gave a concert at the Athenæum, when she played several pianoforte pieces, which were warmly received. She was ably assisted by two of her pupils, and by the following vocalists: Miss Francis, Miss Martell, Mr. Pritchard, and Mr. Merrick, all of whom were highly effective, Miss Martell receiving an encore for her rendering of the "Sailor boy's letter," Mr. Pritchard eliciting much applause for his solos, and Mr. Merrick's voice being displayed to the utmost advantage in "Why do the nations," from the *Messiah* and the song of "The Wolf," both of which drew forth the most unqualified marks of admiration.

MAITLAND, AUSTRALIA.—On Monday evening the 19th August, an Organ Recital was given at St. Paul's Church, the performers being Mr. Henry, R. Gibson, of Sydney, and Miss Thackeray, of West Maitland. Mr. Gibson commenced with Mendelssohn's "I waited for the Lord," which was followed by a sparkling composition by S. Clarke, very well rendered. After a symphony by Beethoven (the well-known No. 2), Mr. Gibson played the "Hallelujah Chorus" with much spirit, and an air, also from the *Messiah*, concluding with the "Kyrie," and the "Gloria," from Mozart's Twelfth Mass. Miss Thackeray's portion of the entertainment began with Haydn's "In native worth," which was succeeded by Sebastian Bach's "St. Ann's Fugue," Mendelssohn's "O rest in the Lord," the "Coronation Anthem," by Handel, an Adagio, by Hummel, an aria from Mendelssohn's *Elia*, and the "Kyrie" and "Gloria" from Haydn's Mass No. 2, all of which were played with admirable precision and taste. In the course of the evening a collection was made on behalf of the church funds.

MELBOURNE, AUSTRALIA.—The *Argus* of Monday, August 19th, relates the following amusing incident in connection with the monster concert given at the Town-hall by Messrs. Lyster and Cagil. The organ performances by Messrs. Summers, Plaisted, Herz, and Edwards, were distinguished in every case by skilful and meritorious treatment, and their reception by the audience was, with a singular exception, of quite an enthusiastic kind. The exception alluded to was the performance, by Mr. Plaisted, of the Prelude and Fugue on "St. Ann's" tune, which occurred late in the evening, and many amongst the audience were in no mood to listen to it. It was very well played; but Mr. Plaisted must have been amazed, after finishing, to hear his labours rewarded with a volley of hisses. He had been unconscious all the time he was performing that he was the object of this delicate kind of compliment; he, on the one hand, had been reveling in all the suggestive glories of an elaborate fugue, and, on the other, the malcontents had been abillating with might and main, but a hiss had no chance against the "tuba mirabilis" any more than a guinea-pig could howl down a clap of thunder, and so there was the amusing

spectacle presented of a number of people with set lips and faces, expressive of impotent rage, hissing inaudibly at a mighty organ, that rolled and thundered out its harmonies with an unconscious indifference to opposition that almost touched the sublime.

NEWBURY.—A concert was given at the Town Hall on the 19th ult. Several instrumental solos, trios, &c., were performed by Mr. Lazarus, Mr. H. Nicholson, and Mr. S. Kemp. Madame T. Wells was encored in "Savourneen Deelish," and Mr. O. Christian was well received in "The Wreck of the Hesperus" (Weiss); a duet, "When the wind blows in from the sea" (H. Smart), sung by Madame Wells and Mr. Christian, was much admired; and Mr. Nicholson's flute fantasia on national airs was heartily encored. Mr. S. Kemp was conductor. There was a large and fashionable audience.

NEWTOWN, MONTGOMERYSHIRE.—On the 15th ult. a sacred concert was given in the Baptist Church, upon the occasion of opening the new harmonium. The first part of the concert was miscellaneous, the second part consisting of selections from *Samson*. The principal singers were Miss Louisa Davies, Mr. Emyln Evans, and Mr. F. Roberts. Miss Davies was enthusiastically encored in "Let the bright Seraphim," which she sang with much effect. The choir (numbering 70 voices) was under the direction of Mr. J. C. Gittins, to whom great credit is due for the precision with which the choruses were given. The harmonium (which is a fine instrument, by Alexandre, containing 22 stops and 2 manuals) was presided over by Mr. J. T. Rawlings, of Shrewsbury, who displayed its various powers with great effect. On the 20th ult. a concert was given in the Music Hall, which attracted a full and fashionable audience. The vocalists were Mr. Santley, Madame Florence Lancini, Miss Cafferata, Miss Enriquez, Mr. Edward Lloyd, and Mr. Maybrick; M. Salnton (violin), and Mr. Lindsay Sloper (piano-forte). The performance was in every respect highly successful; and much credit is due to the Glee and Madrigal Union for having provided such an entertainment.

NEWPORT, SALOP.—On Tuesday evening, the 29th October, Mr. Smart, organist of the parish church, gave his annual concert in the Assembly Room, to a large audience. The performers were Miss Edith H. Andrews (soprano), Mr. Montem Smith (tenor), Mrs. Blagrove (Miss Freeth) (solo pianoforte), Mr. Blagrove (concertina), Mr. W. Pettit (violin), and Mr. Smart (violin). The programme was rendered in an admirable manner by the executants, and the audience seemed thoroughly to appreciate their efforts. Mr. Smart may be congratulated on his success.

NORTHALLERTON, YORKSHIRE.—On the 19th ult., the Church Musical Society gave a miscellaneous concert, the chief features of which were Mendelssohn's "Hear my prayer" and Garrett's "Just Judge of Heaven." The solos were sung in a most effective manner—in the former by Miss Brooks, and in the latter by Miss Middleton. Conductor, Rev. F. Page Roberts; pianist, Miss Mercer; harmonium, Mr. W. Wheldon.

NORWICH.—A miscellaneous concert was given on the 7th ult., in Mr. Noverre's Room (which was crowded by members of the Cathedral choir), assisted by Miss Fearnside, a pupil of Dr. Buck's, who made a very promising first appearance, having a voice of fine quality and good compass. The first part consisted of sacred and the second of secular music. Among the selections in the first part we may especially mention the air from Handel's *Susanna*, "If guiltless blood," by Master Allen; the "Benedictus" from Mozart's *Requiem*, by Master Smith; Mr. Minns, Mr. Smith, and Mr. Thoulless; "The soft southern breeze," from Barnby's *Rebekah*, well sung by Mr. Minns, and the air "Tears of sorrow," from Spohr's *Crucifixion*, which Mr. Smith gave with much pathos. The whole of the second part was very efficiently performed. Mr. George Gaffe was warmly applauded for his artistic playing of a Nocturne, by Döhler, and a Galop, by Ascher.

OSSETT, YORKSHIRE.—On Tuesday evening the 19th ult., Handel's *Oratorio*, the *Messiah*, was given under the auspices of the Choral Society. The principal vocalists were Miss Anna Hiles and Miss Anyon, of Leeds, Mr. Whitehead, of Durham Cathedral, and Mr. Clifton, of Oldham. Mr. J. W. Dean conducted. The band and chorus numbered 80 performers and was the most effective ever heard in the town. "The Trumpet shall sound," was re-demanded, but in consequence of the length of the programme, the encore was not accepted. Mr. Robinson, of Hull, played the trumpet-solo very finely. The large School-room was crowded, and altogether the concert was in every respect a great success.

PERA, CONSTANTINOPLE.—After the full rehearsal of the *Messiah*, by the British Choral Union, on the 21st October in the Memorial Church, the members assembled in the school-room, when the Rev. C. G. Curtis, addressing the meeting, said that he had been desired by the British Choral Union to read these few words:—"The Members of the British Choral Union of Constantinople beg Herr William Christian to do them the favour of accepting the accompanying present as a small, but, they hope, not unacceptable token, to remind him how highly and gratefully they appreciate the consummate skill, perfect taste, unflagging zeal, and undaunted perseverance with which he has constantly laboured during more than seven months to prepare by his personal instruction their various and widely scattered classes for the performance, altogether unprecedented in this country, of Handel's *Oratorio* of the *Messiah*." Mr. Curtis then, amid hearty applause, handed the memorial, neatly engrossed on vellum, and an envelope containing a cheque for £75, to Mr. Christiani. Herr W. Christiani, who was greeted with loud applause, regretted that his imperfect knowledge of the English language prevented him from expressing all that he felt. He could only say he thanked them for their kind present, and that he would with the greatest pleasure work day and night for the Choral Union (Applause).—On the following evening the *Messiah* was given in Christ Church (Memorial Church), under the able direction of Herr Christiani. The choruses were all excellently rendered, the "Hallelujah" being especially effective. The principal vocalists were Mrs. Triandafilas (née Davis), Mrs. H. Hanson, Miss Gaston, Miss Curtis, Messrs. T.

Tucker, Mainwaring, Stock, J. Streeter and Knighton, all of whom were highly successful in the solos allotted to them. The harmonium, played by Mr. Mohart, a promising young artist, blended well with the stringed instruments throughout the *Oratorio*.

RICHMOND, YORKS.—A concert was given in the Town Hall, on Tuesday the 29th October, by Mr. J. H. Hooks, being his farewell concert previous to his departure from Richmond. The performance consisted of Handel's *Messiah*, which was rendered most efficiently throughout. The Hall was inconveniently crowded, the majority being ladies. The principal vocalists were Miss Smythe (soprano), Miss Becket (contralto), in place of Miss Fletcher, Mr. R. Leach (tenor), and Mr. Thornton Wood (bass). The choir was large and efficient, and the rendering of most of the choruses evinced great care and attention on the part of the conductor, Mr. J. H. Hooks. Mr. W. Cresser, Mus. Rec., presided at the pianoforte, and Mr. Hunter played the trumpet solo very well.

RYDE, ISLE OF WIGHT.—At the weekly meeting of St. Mary's Catholic Association, held on Tuesday the 12th ult., Mr. C. W. Salter, the organist, delivered a very able lecture on "Mozart." After describing the wonderful genius which made Mozart a musical prodigy at the age of 5, he dwelt on the pecuniary difficulties which beset the composer, and made him devote all his valuable time to the menial drudgery of teaching the harpsichord. The lecture was listened to with great interest, more particularly, perhaps, because the Mass music of Mozart is frequently sung in St. Mary's Church. At the conclusion of the lecture, the president spoke in highly eulogistic terms of Mr. Salter, and of his admirable treatment of the subject, and proposed a well-merited vote of thanks to the lecturer, which was carried with acclamation.

SHEFFIELD.—A performance of Handel's *Samson* was given on the 28th October, by the members of the Sheffield Harmonic Choir, under the direction of Mr. H. Coward. The principal vocalists were Miss Blanche Burr, Miss Julia Derby, Mr. Arthur Thomas, and Mr. F. A. Bridge. The band and chorus numbered about 100; leader, Mr. Fack; Mr. Robinson; organist, Mr. Wragg. The entire performance was most successful, and reflected great credit upon all concerned.

SOUTHAMPTON.—On the 19th ult. the Sacred Harmonic Society repeated the *Oratorio* of *Paradise Lost*, by Mr. Ellerton, who, it is scarcely an exaggeration to say, stands foremost amongst the amateur composers of England. The part-music and simple choruses, all of which are well written, made the greatest impression; and the solo music was excellently rendered, Mr. Hilton imparting a tone to the character of *Satan*, which it sadly lacked on the last occasion, when it was undertaken by a gentleman whose abilities proved very far inferior to his conception of the part. Mr. Nelson Varley again undertook the character of *Belshazzar*, which involved more trying and continuous tenor singing than usually falls in *Oratorio* to that register of voice. Miss Banks was the soprano, and Mrs. Osborne Williams the contralto. The *Oratorio* was supported by a highly efficient band; and, considering the resources at the disposal of the conductor, Mr. Charles Fletcher, the work throughout was most effectively interpreted.

SOUTHGATE.—A musical entertainment was given in the School-room, on Tuesday evening, the 12th ult. The artists engaged were Miss Egan Glanville, who received the honour of an encore on each appearance, Mr. Frank Thornton, Mr. W. Weller, and Mr. Sydney Hill. The room was well filled with a highly fashionable audience.

SOUTHSEA.—On Tuesday afternoon, the 19th ult., at St. Jude's Church, Mr. George Cooper, organist of the Chapel Royal, St. James's, &c., gave a Recital on the fine organ, erected by Messrs. Gray and Dawson. The large audience listened with much interest to the entire performance, and appeared to appreciate fully the masterly manner in which the instrument was handled by Mr. Cooper. We may especially allude to the "Lilany Fugue" of Mozart and the "St. Ann's Fugue" of Bach as being perfect marvels of execution. The Andante of Mendelssohn, known as the "Pilgrim's March," also gave Mr. Cooper an opportunity of producing fine orchestral effects and exhibiting his complete command over the pedals. "He layeth the beams" (from the *Redemption*) was given as a solo on the great flapsans and trumpet; and a fitting and grand climax, in "Kings shall be thy nursing fathers" (from the Coronation Anthem "My heart is inditing"), by Handel, brought this successful recital to a close.

TRAVERBER.—On Friday evening the 1st ult., the gathering in of the harvest was celebrated at St. Paul's Church by a special service. The church was tastefully decorated with corn, evergreens, &c. The Service was choral, the anthem being "I waited for the Lord," from Mendelssohn's *Hymn of Praise*, the solo parts of which were sung by Madame Billinie Porter, and Miss F. Armstrong, Mr. B. Porter presiding at the organ. The Rev. G. F. Dean read the prayers, and the Rev. Dr. Redhead preached from Rev. vii. 13, 14. After the service a collection was made in aid of the schools.

WORTHING.—A Sacred Harmonic Society has recently been formed here, which is likely to be productive of the most beneficial results to the art in this locality. The conductorship has been placed in the able hands of Mr. L. S. Palmer, whose ability and energy in the promotion of good music are well known. The first public meeting of the Association has already taken place, the president (the Rev. Wm. Read) in the chair, when a working committee was elected and a code of rules drawn up.

YEADON.—On Sunday, the 10th ult., St. John's Church was re-opened, after having been closed since the 25th of August, for the purpose of cleaning and decorating. A sermon was preached in the morning by the Rev. S. Flood, B.D., of St. Matthew's, Leeds. The afternoon service was intoned by the Rev. Mr. Carr, curate of Kirkstall, the preacher being the Rev. T. B. Bruce, of Carlton. The preacher in the evening was the Rev. C. F. Booker, M.A., rector of Stanningley. The anthems were—morning, "Behold how good and joyful" (Clark); afternoon,

"If ye love me, keep my commandments" (Monk); evening, "Praise the Lord, O my soul" (Stables). These as well as the hymns were effectively rendered by the new surpliced choir, which had no additional aid. The organ, a new instrument, built by Messrs. Halmshaw, of Birmingham, was admirably played by Mr. Stables, the organist of Kirkstall Church, who has trained the choir.

ORGAN APPOINTMENTS.—Mr. F. H. Bradley, Organist and Choirmaster to St. Mark's Parish Church, Shelton, Stoke-on-Trent.—Mr. Frederick William Pacey (Organist and Choirmaster of St. Clement's, Oxford), to Holy Trinity Church, Bolton, Lancashire.—Mr. Neville G. Barnett, Organist and Choirmaster to St. Philip the Evangelist, Arlington Square, N.—Mr. Alfred J. Fisher, Organist and Choirmaster to Christ Church (with St. Ewen's), Bristol.—Mr. H. S. Irons (of Southwell Minster), Assistant Organist to Chester Cathedral.—Mr. T. Webster (of St. John's, Egremont), Organist and Choirmaster to Christ Church, Southport.—Mr. A. J. Gosden, to Parish Church, Harwich.—Mr. John Hele, Mus. Bac., Oxon., Organist and Choirmaster to St. Peter's Church, Plymouth.

CHOIR APPOINTMENT.—Mr. J. Percival Blackett (Bass) to St. Matthias, Stoke Newington.—Mr. R. Spencer Davis to St. Matthias, Stoke Newington.—Mr. W. W. Meadows (Organist and Director of the Choir of St. Mary's, Sunbury, S.W.), Choirmaster to St. Saviour's, Sunbury, S.W.—Mr. T. W. Simons, First Alto to the Temple Choir.

ORGANIST AND CHOIRMASTER WANTED, for Christ Church, Hornsey. Salary £50. Duties, two Services on Sunday, one week-day Service, and weekly rehearsal. Application, with testimonials, to be sent in, on or before the 7th December, to the Vicar, Vicarage, Crouch End.

ORGANIST.—The Advertiser is desirous of obtaining an APPOINTMENT in the South of London; good testimonials. Address R. G. R., Stansfield's Library, 67, High-street, Peckham, S.E.

AN Organist requires a RE-ENGAGEMENT as ORGANIST, or ORGANIST and CHOIRMASTER; a thorough knowledge; first-class testimonials. Address H. Jacobs, New-road, Brixton, Isle of Wight.

WANTED, a SITUATION as ORGANIST, or ORGANIST and CHOIRMASTER; good testimonials as to character and ability; salary moderate; state full particulars as to district, and opening for teaching; Scotland preferred. Address Gremma, Novello, Ewer and Co., 1, Berners-street, W.

WANTED, a Gentleman to take an occasional Service, and to play at a weekly rehearsal (West-end Church), in return for practice on a good three-manual Organ. Address E. Rogers, 58, Upper Gloucester-place, Regent's-park, N.W.

WANTED, a CHOIRMASTER, who can teach with tact and skill. Anglican music; surpliced choir; two Services on Sunday; communicant desired; small stipend. Address, S. T., Messrs. Novello, Ewer and Co., 1, Berners-street, W.

CHOIRMASTER WANTED, attendance thrice in the week, to practise the boys and conduct rehearsal, and twice on Sunday; must be a communicant; services fully choral. Address full particulars to the Vicar, St. Saviour's, Highbury, N.

TO THE CLERGY.—ORGANIST and CHOIRMASTER (15 years' standing) seeks an APPOINTMENT in a Church, with good Choir and Organ. Testimonials from present and former situations. Locality preferred where a Ladies' School might be established. Address J. J., Musical Times office, 1, Berners-street, W.

PIANOFORTE TUNER.—WANTED, by a respectable young Man, a SITUATION as above. J. C., 8, New Gloucester-street, Haggerston, London, E.

PIANOFORTE TUNER.—WANTED, for an old established house in the Country, a first-class man for out-door work. Apply with references, stating salary and age, to F. T., Novello, Ewer and Co., 1, Berners-street, W.

TEACHING CONNECTION, six miles from Oxford. For particulars, apply to F. W. Pacey, Abingdon, Berks.

WANTED, a Young Man who understands the SHEET MUSIC DEPARTMENT; one who can try over the music preferred. Apply by letter to M., care of Messrs. Novello, Ewer and Co., 1, Berners-street, W.

WANTED, an ASSISTANT in a Music Shop, either a young Lady or a young Gentleman. Must be a good pianist, and sharp at the counter. Address H. H., care of Novello, Ewer and Co.

MUSIC TRADE.—WANTED, an ASSISTANT for the Sheet Music Department. Apply by letter to X., care of Messrs. Novello, Ewer and Co., 1, Berners-street, W.

WANTED, a MUSIC and PIANOFORTE SALESMAN for a Music Warehouse in Glasgow. Address S. & P., 44, Buchanan-street, Glasgow.

WANTED, by a Lady, a SITUATION in a MUSIC WAREHOUSE, is a good Pianist and Vocalist, and understands book-keeping. A. L., Nadault, Stationer, 142, High-street, Kingsland.

WANTED, by a London Professor, an ASSISTANT, capable of playing the Church Service, teaching Choir Boys, and giving Lessons on Piano and in Singing to Junior Pupils. Address, with full particulars of antecedents, &c., and Salary expected, to W. H. Monk, Esq., Glebe Field, Stoke Newington, N.

TEACHER of MUSIC required for an ELEMENTARY CLASS in Kensington. For terms and particulars, apply to Mr. Higham, 39, Halsey-street, Sloane-square.

THE TOUCH of PIANOFORTES restored. Keys Pinned, Polished, and Re-layed. Hammers and Levers covered, and the original touch and tone restored for 3 guineas. H. G. Bartlett, Pianoforte Maker, 195, Brixton-road, S.W.

TO THE MUSIC TRADE.—Parties who may have a good and bona-fide BUSINESS for SALE, may hear of a purchaser by addressing as under.

A small stock of SHEET MUSIC and SMALL GOODS for SALE at a reduced price. The Music has lately been purchased into Stock, and is in a good and clean condition.

Apply to Mr. Frederick Lucas, Public Accountant, 26, Maddox-street, Regent-street, London, W.

MR. H. S. IRONS, Assistant Organist of Chester Cathedral (formerly Organist of Southwell Minster), is ready to treat with a respectable Young Man as ARTICLED PUPIL. Terms on application at his residence, 4, Abbey-court, Chester.

THE Master of St. John's Choristers' School has VACANCIES, at Christmas for TWO BOARDERS. Terms, including education, residence, music, and extras, most moderate. Special advantages to boys having good voices. Lay Clerk, St. John's College, Cambridge.

THE ORGANIST of a City Church is prepared to receive one or two ORGAN PUPILS; good organ; terms moderate. Y. X., Novello, Ewer and Co., Poultry.

TO COMPOSERS and PUBLISHERS.—Dr. Holroyd continues to revise and prepare manuscript compositions for publication. Lessons in composition by post if required. Address 73, Hemingford-road, Barnsbury, London, N.

Just Published. Part 2, 1872.

H. WHITE & SON'S CATALOGUE of ANCIENT and MODERN MUSIC, Vocal and Instrumental. Post free for one stamp. London: H. White and Son, 337, Oxford-street, W.

OLD PSALMODY.—WANTED to PURCHASE, anything by Cliphsham, Collins, Gate, Milgrove, or Wainwright. Send particulars—not the books—to Rev. H. Parr, Vicarage, Yoxford.

LITHOGRAPHIC COPYING cheaper system for publishing than Engraving. Psalmody, Band, Choral, Church, and other Music prepared; specimen. F. C. Wood, 32, Vincent-square, Westminster.

TO PUBLISHERS.—New Songs for Music—"I'm a soldier of peace" (Sacred); "I miss thee from the bonnie banks of Dee" (Mariner's). N. J. Petherbridge, 2, Elm-road, Elngton.

SCHOTT AND CO.,

159, REGENT STREET, LONDON,

Beg to announce that

Mr. ALEXANDER GUILMANT

(Organiste du Grand Orgue de l'Eglise de la Trinité à Paris).

Whose playing and compositions met with such brilliant success, has entrusted them with the sole agency for the sale of his works. Catalogues may be had post free on application.

TO CAPITALISTS, MUSICAL INSTRUMENT MAKERS, and Others.—To be DISPOSED OF, the valuable Patents for England and France for improvements in American Organs, with all the newly-invented specially designed plant and machinery, with steam power, and a large number of Cabinet Organs, and the sole Agency for the Smith American Organ Company. The Organs may be seen at 18, Berners-mews, and particulars obtained of H. G. K. Breavington, 108, Lancaster-road, Notting-hill.

NOVELLO'S

OCTAVO EDITION OF OPERAS.

VOLUME XIX.

ROSSINI'S

GUILLAUME TELL,

WILL BE READY ON JANUARY 1, 1873.

W. C. FILBY'S LATEST WORKS.

A VESPER PRAYER. Trio for Soprano, Contralto and Tenor 3 0
NIGHT'S APPROACH. Ditto ditto 3 0

TO AN INFANT SLEEPING. Three-part chorus for Female 1 6

Voices 1 6

PLEASURES AND PERILS. Duet for Two Trebles 4 0

L'AUREOLE. Morceau brillant for the Piano 4 0

LA GENTILLESSE. Morceau expressif for the Piano 5 0

Published by W. Czerny, 81, Regent-street, W., Sole publisher of the newest works of this popular composer.

DURING THE LAST MONTH,
Published by NOVELLO, EWER & CO.

REDHEAD, E.—Te Deum laudamus, in the key of C. 8vo., 6d.

HUNT, H. G. B.—Gloria. 8vo., 2d.

SMITH, REV. R. F.—Te Deum laudamus, in the key of F. 8vo., 3d.

ROGERS, ROLAND.—Cantate Domino and Deus Misereatur. 8vo., 1s.

CROWE, DR. R. W.—The days of man are but as grass. Anthem, with Verse for A.T.B. Vocal score, 2s. 6d.; vocal parts, 1s.

GLADSTONE, W. H.—Gracious and righteous is the Lord. Anthem. 8vo., 3d.

MACFARREN, G. A.—Two-Part Anthems for Small Choirs. First Series for Boys' and Female Voices.

No. 2. I will look unto the Lord. Price 6d.

3. Behold the tabernacle. Price 6d.

Second Series for Male and Female Voices.

No. 1. Unto us was born this day. Price 6d.

NOVELLO'S Octavo Anthems:—

No. 68. Stand up and bless the Lord. Sir John Goss. .. 4d.

69. Wherewithal shall a young man. Sir G. J. Elvey. .. 6d.

70. Praise the Lord. Sir G. J. Elvey. .. 4d.

71. O praise the Lord with me. Sir F. A. G. Ouseley. .. 3d.

72. Thou wilt keep him. Dr. Gauntlett. .. 3d.

73. I will cry unto God. Dr. Steggall. .. 3d.

74. We have heard with our ears. A. S. Sullivan. .. 6d.

75. God said, Behold I have given you. G. A. Macfarren. 6d.

SMITH, REV. R. F.—The Lord is nigh unto them. Anthem for four voices. 8vo., 6d.

RINGROSE, W. W.—O how amiable are Thy dwellings (24th Psalm). Cantata. 8vo., paper covers, 4s.; ditto, cloth, 5s. 6d.

THE HYMNARY.—Nine Hymns, with Tunes for Advent, selected from "The Hymnary," price 1d.

THE HYMNARY.—Ten Hymns, with Tunes for Christmas, selected from "The Hymnary," price 1d.

MATEUR.—Musical Fragments, illustrative of the proper treatment of certain parts of the Church Service. 8vo., 1s.

BELCHER, W. T.—Four Hymns, with Tunes. 8vo., 6d.

HAYNES, W.—Second set of Twelve Hymns, with Favourite Tunes (composed and arranged). 8vo., 1s.

IRONS, H. S.—Hark! hark! the Organ loudly peals. Folio, 6d. Voice part, 1d.

LOBB, W. H.—Harvest Thanksgiving Hymn. 8vo., 1d.

MANLY, FRANK.—Stradella. Grande Fantasia sur l'opera de Flotow. 2s.

SPARK, W.—The Organist's Quarterly Journal. Vol. 2, price 21s.

—Sonata for the Organ. 8rd Edition, 2s. 6d.

REINAGLE, A. R.—Processional March for the Organ or Harmonium, 1s.

W. L. D.—March of St. Walter, for the Organ. 1s. 6d.

PARKINSON, W. W.—The Natural and Universal Principles of Harmony and Modulation, with Illustrative and Analyzed Extracts from the works of Classical Composers. 4to. demy. Cloth, gilt edges, 16s.

GREEN, J.—Progression of Chords. Appendix to The Tritone. Price 2s.

PALMER, L. S.—First Studies in Sight Singing for the use of Schools, Choirs, Choral Societies, &c. 8vo. 3s.

MACLEAN, DR. C.—Songs in Three part Harmony, for the use of Elementary Choirs. Cloth, 7s. 6d.

Oblong folio, Price Three Shillings.

Six Organ Pieces for Christmas:—

No. 1. "SIT LAUS PLENA, SIT SONORA."

2. "QUEM VIDISTIS, PASTORES?"

3. "PSALLITE OMNES, ANGELI."

4. "VENITE IN BETHLEHEM."

5. PASTORALE.

6. "O MAGNUM MYSTERIUM!"

By W. T. BEST.

London: Novello, Ewer and Co.

CRYSTAL PALACE.

NATIONAL MUSIC MEETINGS.

SECOND ANNUAL MEETING, 1873.

NOVELLO, EWER AND CO.'S EDITION OF THE PIECES TO BE PREPARED FOR COMPETITION.

The Competitors in each Class will be required to perform a Selection of Pieces from those enumerated below under the respective headings: the number and order of the pieces, and the other conditions of trial, being at the discretion of the Jury of each Class. —(See Rule 22.)

Class I.—Choral Societies.

Not exceeding 500 members and not less than 200 each Society, including male and female voices.

Price, complete in paper cover, 1s. 6d.; or singly, as follows:—

The many rend the skies	Handel.	.. 2d.
I wrestle and pray (Motett)	Bach.	.. 4d.
Dies Ira (C minor Requiem)	Cherubini.	.. 6d.
Hallelujah (Mount of Olives)	Beethoven.	.. 2d.
See what love (St. Paul)	Mendelssohn.	1½d.
Come with torches (Walpurgis Night)	Mendelssohn.	4d.

Class II.—Choral Societies.

Not exceeding 200 members each, including male and female voices.

Price, complete in paper cover, 1s.; or singly, as follows:—

Cherub and Seraphin (Jephtha)	Handel.	.. 2d.
Oh God, Who in Thy heavenly hand (Joseph)	Handel.	.. 3d.
Jehovah, God of Hosts (Motett)	Spohr.	.. 4d.
Hosanna (Anthem)	O. Gibbons.	3d.
Fire! Fire! (Madrigal)	Morley.	.. 2d.
Sweet honey-sucking bees	Wilbye.	.. 4½d.

Class III.—Choral Societies for Men's Voices.

Not exceeding 80 voices.

Where is he (Engedi)	Beethoven.	.. 2d.
The Word went forth (Fest-Gesang)	Mendelssohn.	4d.
The night battle song	Schumann.	.. 3d.
We happy shepherd swains	Netherclift.	.. 1½d.
Hohenlinden, "On Linden when the sun was low"	T. Cooke.	.. 4d.
The night is cloudless and serene	Schubert.	.. 4d.

Class IV.—Church Choirs.

Hymn—Dundee—All praise to Him	.. ..	1d.
"Hanover—O worship the King	.. ..	1d.
Psalm cxvii.—Chant, Turner	.. ..	1d.
Te Deum and Benedictus, in F	Gibbons.	.. ..
Vocal score, 4s. Vocal parts, 1s. 6d.		
Magnificat and Nunc Dimittis, in E	Sir John Goss.	.. ..
Vocal score, octavo 4d. Ditto, folio, 1s. 6d.		
Anthem—God is gone up	Dr. Croft.	.. ..
Vocal score, octavo, 4d. Ditto, folio, 1s. 3d. Vocal parts, 3d. each.		

NEW BARITONE SONG.—"The Seafarer." By JAMES THOMSON. Price 3s. Wood and Co., 3 Guilford-street.

Now ready, small 4to., price 2s. 6d.

ANGELICAN PSALTER CHANTS, Single and Double, edited by the Rev. Sir F. A. G. OUSELEY, Bart., etc., and EDWIN GEORGE MONK.

This work contains nearly 400 Chants; which are appropriated to "Veni, erulatus Domino," the Daily and Proper Psalms, &c.; those for each Service occupying a separate page and affording several Series, suitable to each daily portion of the Psalter, from which choice may be made. The Chants have been selected with especial reference to the position of the Reciting-note.

London: Novello, Ewer and Co.

VENI, CREATOR SPIRITUS. Set to Music by EDWIN GEORGE MONK, Mus. Doc., Oxon. &c.

For general or Festival use; for male voices and four-part chorus, with Organ Accompaniment, ad lib. Price 3s. 6d.

London: Novello, Ewer and Co.

THE ANGELICAN CHORAL SERVICE BOOK. Edited by E. G. MONK, Mus. Doc., Oxon. In paper, 1s.; cloth, 2s. London: Novello, Ewer and Co. Oxford: Parker.

Sixth Edition.

THE ANGELICAN CHANT-BOOK, edited by E. G. MONK, Mus. Doc., Oxon. In paper cover, 1s. 6d.; cloth, 2s. 6d. Large Edition, cloth, 4s. London: Novello, Ewer and Co.

OUSELEY AND MONK'S PSALTER AND CANTICLES, pointed for Chanting. Second Edition. Authorised by His Grace the Archbishop of York. 24mo., without chants, 1s.; with Proper Psalms, 1s. 3d.; Proper Psalms, separately, 3d.; small 4to., with chants, 5s.; large 4to., 2l. 1s.; each voice part, separately, 2s. Canticles, score, small quarto, 9d.; separate parts, 8d.; words only, 1mo., 1ld. London: Novello, Ewer and Co., and Parker & Co.

Ninth Edition.

JOULE'S COLLECTION OF 527 CHANTS, 57 RESPONSES, &c. Price, 5s. 6d.; sep. vocal parts, 2s. each.—Tonic Sol-fa Notation. Score, 1s. 6d.

The Chants are selected with due reference to the position of the Reciting-notes.

SUPPLEMENT to the PREVIOUS EDITIONS of the ABOVE, containing Chants for the *Venite*, &c. Price 1s.

THE PSALTER, PROPER PSALMS, HYMNS and CANTICLES. Pointed for Chanting by B. St. J. B. JOULE. (Large type.) Price 2s. 6d. Novello, Ewer and Co.

Seventh Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. 18mo., price 1s., in cloth, 1s. 6d.

Fourth Edition.

JOULE'S DIRECTORIUM CHORI ANGLICANUM. Quarto, in cloth elegant, price 7s. 6d.

Third Edition.

THE ORDER FOR THE HOLY COMMUNION, Harmonized on a Monotone in a very simple manner for Parochial use. By B. St. J. B. JOULE. Price 3d. Novello, Ewer & Co.

Just Published.

CANTICLES NOTED. Second Set, by the Rev. THOMAS HELMORE, M.A. 18mo., 8d.; 8vo., 2s. London: Novello, Ewer and Co., 1, Berners-street, and 35, Poultry.

HELMORE, REV. THOMAS.—THE CANTICLES ACCENTED. 18mo., 8d.—Hymns of the Eastern Church, 4 voices, each 1s.; *PRACE, IT IS I*; *THE DAY IS PASSES AND OVER*; *THE DAY OF RESURRECTION*.—S. MARK'S CHANT BOOK (in daily use at the College Chapel, Chelsea), 4s. 6d.; or the same, Part I., being the main body of the work, price 3s. 6d.; and Part II., *The Table of the Chants*, price 1s. (useful for places where only the Canticles are chanted). Also two "Te Deums" for Choir and People, in the alternate verses; adapted from Latin arrangements by Alfieri and Bains; vocal Score and Organ Accompaniment, price 3s. Also the People's Plain Song, 4 voices, price 1ld. Four-part Cadences for the Holy Communion, 6d. The Carol for Christmas Morning, vocal score, 18mo. edition, 3d.; melody, 18mo., 1d. London: Novello, Ewer and Co.

ADDITIONS TO THE

REV. T. HELMORE'S PLAIN SONG WORKS. The Canticles Accented. Price 3d.

The Psalter and Canticles Accented. Paper covers, 1s. 6d.; cloth, 2s. 6d. Appendix to Accompanying Harmonies to the Brief Directory.

Parts 1, 2 and 3. Price 4d.

The Psalter Noted. Appendix 1, giving the Proper Psalms, noted as before in their right order of the six days to which they are appointed. Price 6d.

Accompanying Harmonies to ditto. Price 8d.

The Psalter Noted. Appendix 2, giving the Proper Psalms newly noted for the Four Great Festivals (second set). Price 4d.

Accompanying Harmonies to ditto. Price 4d.

Canticles Noted (second set). Large Edition, 2s. Small Edition, 8d.

Cadences for the order of the Administration of the Lord's Supper, in compressed vocal score. Price 6d.

Paper on Church Music, with special reference to the joining of all the People in Sacred Song, read at the Church Congress, Wolverhampton, October 1867. Price 6d.

London: Novello, Ewer and Co.

NON NOBIS DOMINE, arranged to the Corresponding English Words, by Rev. W. G. LONGGERS, for the Use of Choral Meetings, as an Introit, or Anthem, or Grace after Meat. Price One Penny; Ninepence a dozen; or Five Shillings a hundred. London: Novello, Ewer and Co., 1, Berners-street, W.

TE DEUM (new) in B flat. Harmony, unison, free organ part, &c. Highly effective. 1s. 6d.—Three Choral Hymns—"There is a blessed home," "O Love," and "Praise the Lord." Complete 1s.—Also the immensely popular arrangement of the Evening Hymn "Abide with me." Harmony and unison, with a free organ part. 1s.—Also the well-known "Six Kyries." 1s. By EDWARD LAWRENCE, Organist, Merthyr Tydfil. A very liberal discount on a dozen copies, direct from the composer. A specimen copy of either for twelve stamps. London: Novello, Ewer and Co., 1, Berners-street.

TE DEUM LAUDAMUS, in C. By EDWARD REDHEAD, Mus. Bac., Oxon. 8vo. Price 6d. London: Novello, Ewer and Co., 1, Berners-street, W.

FESTIVAL TE DEUM for CHRISTMAS. Suitable for Parish Choirs. Partly in unison, with full organ part. Price 6d. Novello, Ewer and Co.'s; or of the Composer, George H. Westbury, Andover. Allowance to Choirs.

BY REV. R. F. SMITH, M.A., Minor Canon of Southwell, **TE DEUM**, in F, in 4 parts, 3d. **SHORT ANTHEM**, "The Lord is nigh," S.A.T.B., 6d. London: Novello, Ewer & Co., 1, Berners-street, W., & 35, Poultry, E.C.

CANTATE DOMINO and DEUS MISEREATUR, by G. A. MACFARREN. For voices in unison and organ. Octavo, 6d. London: Novello, Ewer and Co., 1, Berners-street.

FOUR EASY SETTINGS of "TE DEUM", 2nd edition (Music and Pointing), for 4d.; 3s. 8d. per dozen, or 50 for 12s. 6d., post free. London: Novello, Ewer and Co.

TE DEUM, in C, G, D, and E, partly chantwise, simple and dignified, by H. E. HAYRELL, M.A. 3d. each, 9d. the set with chants, &c. London: Novello, Ewer and Co.

TWELVE KYRIES. By G. BAKER. Price Sixpence, and post-free. G. Baker, 19, Westgate, Wakefield.

THE NICENE CREED, in G major, for Voices and Organ, by WILLIAM BLAKELEY, Organist, Thorne Church, Wakefield. Folio score, 1s. 6d. net; a liberal discount allowed to choirs. To be had of the author, Warwengate, Wakefield.

Octavo size. Price 3d. each.

THE NICENE CREED, set to Music in an Easy form (principally monotone), with a free accompaniment for the Organ by R. W. CROWE.

THE NICENE CREED, set to music for four voices, chiefly in unison with a free accompaniment for the Organ. By S. PERCIVAL. London: Novello, Ewer and Co., 1, Berners-street, W.

Now ready. 8vo. Price Threepence.

THE APOSTLES' CREED, Set to Music (chiefly in Recitative) for Voices in Unison, with an Accompaniment for the Organ, by EDWIN GEORGE MONK, Mus. Doc., Oxon, Organist and Director of the Choir, York Minister. London: Novello, Ewer and Co.

JOHN M. W. YOUNG'S EASY FESTIVAL SERVICE, in C; consisting of Te Deum, Benedictus, and Jubilate, with an introductory Sketch of the History and Theology of the Te Deum, by the Right Rev. the Bishop Suffragan of Nottingham. Te Deum and Sketch, 1s.; festival size, 1ld. Benedictus and Jubilate, 10d. London: Novello, Ewer and Co.

THE COMMUNION OFFICE, in A, for Trebles (or Voices in Unison), by the Rev. H. H. WOODWARD, B.A., Mus. Bac. Voice part, 4d.; Organ score, 1s. London: Novello, Ewer and Co.

Now ready, 24 pp. price 3d.

THE MATIN and VESPER CANTICLES of HOLY CHURCH, set to Anglican Chants of Ecclesiastical Character. By ARTHUR HENRY BROWN, of Brentwood. London: Thomas Bosworth, 198, High Holborn, W.C.

Just Published, Fifth Edition, revised. Price 7s.

PARR'S CHURCH of ENGLAND PSALMODY: a Complete and Authentic Manual for the Parochial Organist; containing 381 Tunes in 100 metres; 289 Chants, with Responses—in all 689 compositions—free from modern alterations and corruptions; with Memoirs of all the Composers, and references to the works from which the pieces are taken; presenting an amount of information on the History and Bibliography of Psalmody not to be found elsewhere. London: W. Macintosh, 24, Paternoster-row.

TWELFTH EDITION.

"The air once heard haunts the memory."—*Church Opinion*. **MARCH of the CHORISTERS**. Net 1s. 6d.—"To write a really good and striking March is by no means an easy task. Mr. Allen's subjects are bold and suggestive."—*Illustrated Review*. "Evidently by one who thinks before he writes."—*Queen*. "Its freshness will make it a favourite."—*Weekly Times*. Novello & Co.

Just published. Second edition.

HARK! HARK! THE ORGAN LOUDLY PEALS.

A Hymn for the Dedication of New Organs, &c. Composed, with special Organ Accompaniment, by H. S. IRONS, Assistant Organist of Chester Cathedral. Organ score, folio, price sixpence; voice part only, 8vo., 1d.

London: Novello, Ewer and Co.

FOUR HYMNS, Set to Music by Dr. BELCHER.

Price 6d. nett.

TRIUNE GOD.—THY PRAISE TO SING.
CHRIST ALONE! CHRIST ALONE!
JUST AS I AM.—WITHOUT ONE PLEA.
BREATHE THE WAVE, CHRISTIAN.

* Suitable for use at the opening of a new organ.

TE DEUM LAUDAMUS. By Dr. BELCHER.

Price 3d.

London: Novello, Ewer and Co., 1, Berners-street, W.

THE LORD IS MY SHEPHERD.—Sacred Song

for Baritone or Contralto. Words from the 23rd Psalm. Compass from B \flat to F \sharp . Music by MILLS BENNETT.

"We can unhesitatingly recommend this song to any baritone or contralto vocalist who can sing words with expression. Mr. Bennett has given a sacred character to his music in excellent sympathy with the words he has selected; and we cannot too much commend the musician-like manner in which the whole of the accompaniments are written."—*Musical Times*, Oct. 1st, 1871.

"A very familiar passage is here set with no small feeling for the deep sentiment of the words, and with a degree of musical effect which warrants us in speaking of the song very favourably."—*Musical World*, May 27th, 1871.

"The sacred and trusting nature of the words is well expressed in the music of both voice and accompaniment."—*Cheltenham Looker-On*.

"A singularly beautiful song."—*Staffordshire Reporter*.

"Should be the Christmas favourite of sacred songs."—*Review*.

"Every genuine musician who may purchase a copy will thank us for noticing this song."—*Dorsetshire Guardian*.

"An exquisitely beautiful and finished composition."—*Wrexham Advertiser*.

Sent post free for 18 stamps.

London: Novello, Ewer and Co., 1, Berners-street, W.

Also by the same composer "GRATITUDE," 24 stamps; and "CONSOLATION," 18 stamps.

IN MEMORIAM.

OUR HOME'S ETERNAL REST. Sacred Song.

Words by W. H. Baker; Music by R. ANDREWS, 3s.; sent post free for 19 stamps. Address R. Andrews, Bowdon, Cheshire. London: J. Williams.

G. A. MACFARREN'S TWO-PART ANTHEMS

for Small Choirs. The texts selected by the Rev. J. Powell Metcalfe.

First Series, for Boys' and Females Voices.—1. "Come, and let us return." 2. "I will look unto the Lord." (These Anthems may appropriately be used in Advent and Lent.) 3. "Behold the Tabernacle." (This Anthem may appropriately be used at Christmas.)

Second Series, for Female and Male Voices.—1. "Unto us was born." (This Anthem may appropriately be used at Christmas.) 2. "Blessed is the soul." (This Anthem may appropriately be used at Whitsuntide.) 3. "Come ye and let us go up." (This Anthem may be appropriately used at the opening of a church.)

These Anthems are available as Duets for private performance.

Price 6d. for each Anthem, or 2s. 6d. for each series of six.

London: Novello, Ewer and Co.

Dr. Allon's new Anthem Book.

NOW READY.

CHURCH ANTHEMS, &c. Edited by HENRY ALLON,

D.D. Containing 115 Anthems for Congregational Use. Crown 8vo., price 3s. cloth; 3s. 6d. roan, gilt edges. Cheap Edition, 1s. 4d., cloth; 1s. 8d. stiff cloth, red edges.

London: Hodder and Stoughton, 37, Paternoster-row. Novello, Ewer and Co., 1, Berners-street, W.

I WILL LAY ME DOWN IN PEACE. Anthem

for Evening Service. By BORTON SMITH. 8vo., 3d.

London: Novello, Ewer and Co., 1, Berners-street, W.

THE CATTLE PLAGUE ANTHEM (double number) 3d.

THE STORMY PETREL (Tenor and Bass Solos, double number), 3d.

THE IRONFOUNDERS (double number), 3d.

All W. W. Pearson's Gleees may be had of Novello, Ewer and Co., London; and Pearson, Brompton, Rotherham.

EASY ANTHEMS for VILLAGE CHOIRS. By

W. H. GILL. 3d. each. Nos. 1 to 8 now ready.

London: Novello, Ewer and Co.

A Specimen Copy, post free for stamps to the value.

"I DID CALL UPON THE LORD." Full Anthem

for Four Voices, by T. MEE PATTERSON. Price 4d.

"A capital anthem for ordinary choirs; well written, and possesses plenty of variety. A little verse piece in the middle of it is effective, and a spirited fuguetta brings it to a satisfactory conclusion."—*Musical Standard*.

"HARK! 'TIS THE BREEZE OF TWILIGHT

CALLING. Canon, from "Israel's Return from Babylon," by J. R. SCHACHTER. Sung by Her Grace the Duchess of Newcastle, with Tietjens, Miss Banks, Mr. Sims Reeves, Mr. Tom Höhler, and Mr. W. M. Cummings. Duet—Soprano and Tenor, or Two Sopranos, 4s. Solo—Arranged as a Song in a lower key, 4s. Sold at half-price.

London: Novello, Ewer and Co., 1, Berners-street, W.

MR. HALLETT SHEPPARD begs to announce that his new MASS for Male Voices, with Organ Accompaniment, is now in course of publication, by Messrs. Burns, Oates and Co., 17, Portman-street, and that a public performance of it will shortly be given. His Grace the Archbishop of Westminster has kindly promised to be present. Full particulars will be duly announced. Amateurs duly qualified, who may be desirous of joining the choir on the occasion, are requested to forward their names without delay to Mr. Hallett Sheppard, 9, Moore-park-road, West Brompton.

CHURCH AND STATE.

Every Clergyman and Church Layman should now take in a Church Newspaper, and the Best by far is

The English Churchman

AND

CLERICAL JOURNAL.

Established in 1843.

For the cultivation of a healthy public opinion, few influences are so potent as those wielded by the Newspaper Press. The mission of the "ENGLISH CHURCHMAN" is thus readily defined.

Since the amalgamation of the "CLERICAL JOURNAL" with the "ENGLISH CHURCHMAN," the Proprietors have succeeded (they believe) in combining excellence of literary merit, with cheapness of price; and they hope that, owing to its attractiveness as a Family and General Newspaper, the "ENGLISH CHURCHMAN" will obtain access to the homes of many thousands of English Churchmen and Churchwomen, who now depend for their information on current events either on Newspapers professedly Radical and hostile to the Church, or on others which, avowedly Church-like, are noted only for their success in playing fast and loose with great principles.

The "ENGLISH CHURCHMAN" is published at Two o'clock every Thursday Afternoon. It can be obtained through any respectable Newsvendor in Town or Country; or One Copy will be sent per Post, direct from the Office, upon the following terms. PAYABLE IN ADVANCE:—Three Months, 4s. Six Months, 7s. 6d. One Year, 14s. Remittances may be made by Post-Office Orders, payable at the King-street, Covent Garden Office, in the name of GEORGE SLATES; or by Cheques, crossed "Twinings."

A Single Copy (Unstamped), THREEPENCE.

Office of the "English Churchman," 2, Tavistock Street, Covent Garden, London, W.C.

In One Volume, crown 8vo., price 7s. 6d.

MUSICAL CRITICISM and BIOGRAPHY, from the Published and Unpublished Writings of THOMAS DAMERY EATON, late President of the Norwich Choral Society. Selected and Edited by his Sons.

London: Longmans, Green, and Co., Paternoster-row.

REINAGLE'S ORGAN MUSIC for AMATEURS.

Processional March. 2s. 3d. Novello, Ewer and Co.

REINAGLE'S TEN AIRS. 1s. 6d. Novello and Co.

REINAGLE'S SHORT PIECES. 2s. 3d. Whittingham, Streatham.

REINAGLE'S ORIGINAL MELODIES. 2s. 3d. Whittingham, Streatham.

PRELUDE and DOUBLE FUGUE for the ORGAN

(dedicated by permission to Sir William Sterndale Bennett, Mus. Prof. Cantab.) By R. W. CHOWE. Price 3s.

London: Novello, Ewer and Co., 1, Berners-street, W.

MR. CECIL BURCH'S Fantasia on "Rockingham."

For Piano. Price 4s.

London: Metzler and Co. Post free 25 stamps from the Composer, Cheshunt, N., where all trade communications should be addressed.

READY THIS DAY.

GOUNOD'S

"NAZARETH,"

TRANSCRIBED FOR THE PIANOFORTE, BY

SYDNEY SMITH.

Price Four Shillings.

LONDON: ASHDOWN AND PARRY, HANOVER SQUARE.

Just published. Second edition.

VIVENTE. Grand Galop de Concert. "This is a bold inspiring galop, melodious and effective."—*Musical Standard*.**FIRST TARANTELLA.** "VILLAGE REVELS." Impromptu characteristic. Composed by WILLIAM BLAKELEY, Organist, Thornes Church, Wakefield. Price 4s. each, or post free on receipt of 24 stamps, from Mr. Wm. Blakeley, Warrengate, Wakefield.**ESMERALDA.** For piano. By W. KUHE."A very brilliant arrangement of Mr. Levey's capital and most popular song, in Mr. Kuhe's elegant and highly approved style."—*Quart.* Sent for 2s. Duff and Stewart, 147, Oxford-street.

TO CHORAL SOCIETIES.

W. H. BIRCH'S POPULAR OPERETTAS, now being performed throughout England. Sparkling, brilliant, and not difficult.No. 1. *The Merrie Men of Sherwood Forest.* Vocal score, paper covers, 6s.; single voice parts, 1s. each.No. 2. *Ballad Operetta—Katrine, the Pride of Killarney.* Vocal score, paper covers, 6s.No. 3. *Eveleen, the Rose of the Vale.* Vocal score, paper covers, 6s.

The above Operettas are written for a Full or Small Orchestra.

Choral Societies can hire the vocal scores, single voice parts, and band parts on very moderate terms. See opinions of the press.

W. H. BIRCH'S Christmas Anthem, "Behold, I bring you glad tidings." Price 6d.

W. H. BIRCH'S Christmas Carol. Price 6d.

Part Song, "Hurrah for merry Old Christmas." Price 6d.

Address W. H. Birch, 76, Southampton-place, Reading.

**WILLIAM J. YOUNG'S
POPULAR PART SONGS FOR S.A.T.B.** 8vo.

- | | |
|--|------|
| 1. "I love the merry spring time" ... 14th edition ... | 0 2 |
| 2. "Gaily thro' the greenwood" ... 17th " ... | 0 2 |
| 3. "Welcome, merry May" ... 6th " ... | 0 2 |
| 4. "The mountain Maid" ... 5th " ... | 0 2 |
| 5. "Come o'er the mountain" ... 8th " ... | 0 2 |
| 6. "Hail, merry, merry Christmas" ... 12th " ... | 0 2 |
| 7. "Songs of praise the angels sang" ... 5th " ... | 0 3 |
| 8. "Blow, ye balmy breezes, blow" ... 6th " ... | 0 3 |
| 9. "Fairy revels" ... 7th " ... | 0 3 |
| 10. "Oh! peaceful vale of rest" ... 5th " ... | 0 14 |
| 11. "The merry bird" ... 5th " ... | 0 3 |
| 12. "Come, let us be merry and gay" ... 4th " ... | 0 3 |
| 13. "Forest echoes" ... 6th " ... | 0 3 |
| 14. "Haste, ye merry elves" ... 5th " ... | 0 3 |
| 15. "The streamlet" ... 2nd " ... | 0 3 |

London: Novello, Ewer and Co.

Manchester: Hime and Addison.

SIX PART-SONGS, for Male Voices, composed for and dedicated to the Edinburgh University Musical Society. By H. S. OAKLEY, Mus. Doc., and Professor of Music at that University. Nos. 1 and 2 are now ready; vocal score, price 4d.

London: Novello, Ewer and Co.

THE REAPER AND THE FLOWERS. Four-part

Song, with a Solo. Words by Longfellow. Music by J. B. ROBERTS. Price Threepence.

London: Novello, Ewer and Co., 1, Berners-street, W.

Lately published.

WE WATCHED HER BREATHING. Words by T. Hood. Four-part Song for S.A.T.B. By Rev. HENRY J. POOLE, M.A. Price 3d. Novello, Ewer and Co., 1, Berners-street, W."We like the manner in which the words are breathed out to a placid melody, quietly harmonized for four voices at the commencement. The change of key, too, after the double bar, is extremely happy; and the fall of the 7th for the last voice at the final phrase is eloquently expressive of the words."—*Musical Times*, Oct. 1872.**PART-SONGS BY BOYTON SMITH.**—No. 1,

"Trab, Trab." No. 2, "Beware." 8vo., 2d. each.

London: Novello, Ewer and Co., 1, Berners-street, W.

Just published.

SIX CHORAL SONGS, for S.A.T.B. Composed by ROBERT JACKSON, of the Royal Academy of Music. Price, in paper covers, 1s. 3d.; separately—"The Mariners," 2d.; "The Meadow Gate," 2d.; "The Voice of Spring," 3d.; "Lillian," 3d.; "Come when the dawn," 3d.; "The homes of England," 2d.

The above Songs are very suitable for Class Singing and Concerts.

Also,

GRACIOUS IS THE LORD. Anthem for 4 voices.

8vo., 4d. Sung at the Cathedral, Manchester.

SUMMER MOONLIGHT. Folio, 1s.; 8vo., 2d.**SANDORA GILDS YON EASTERN SKY.** Folio, 1s.; 8vo., 14d.

Part-songs for S.A.T.B.

London: Novello, Ewer and Co. Manchester: Hime and Addison,

Forsyth Bros.; and from the Composer, 23, Barker-street, Oldham.

THE OLD ELM TREE. Prize Part-song for T.T.B.

Easy and effective. 8vo., 2d.

London: Novello, Ewer and Co., 1, Berners-street, W.

MR. WENTWORTH PHILLIPSON begs to announce the publication of his "Guide to Young Pianoforte Teachers and Students." Price One shilling; post free 14 stamps. This Guide is quite novel in form, and contains an analysis of the most difficult of Cramer's Studies. 14, Harrington-street, Amphil-square, London, N.W.

NOW READY.

THE NATURAL PRINCIPLES OF HARMONY.

By W. W. PARKINSON. Price 15s.

London: Novello, Ewer and Co.

Manchester: W. W. Parkinson and Son, 21, St. Ann's-square.

Just published. Second edition, 8vo., 7s. 6d.

A THEORY OF HARMONY. Founded on the Tempered Scale. With Questions and Exercises for the use of Students. By JOHN STAINER, Mus. Doc., M.A. Magd. Coll., Oxon, Organist to St. Paul's Cathedral.

OPINIONS OF THE PRESS.

"There is much ingenuity in Dr. Stainer's method, and he has the gift of conveying his ideas in concise terms."—*Athenaeum*. "Dr. Stainer is, as far as we know, the first writer on musical harmony who has endeavoured to make his theory accord with physical facts."—*Pall Mall Gazette*."With such works as Dr. Stainer's at command, cheap, concise, and comparatively simple, a knowledge of the theory of music or 'thorough bass' ought to be insisted on by every conscientious professor of the art."—*John Bull*."To the student, perplexed and chained down by the multitudinous rules of the old theorists, we cannot give better comfort than to advise him to read forthwith Dr. Stainer's ingenious and thoughtful book."—*Choir*."The only really original book on Harmony that has appeared in the present century."—*Morning Post*."Our own conviction is, that the new organist of St. Paul's has done an immense service to the theory of his art by the publication of this work."—*Westminster Review*."Dr. Stainer's 'Theory of Harmony, founded on the Tempered Scale,' is a clever and successful attempt at carrying the system of common sense now adopted in tuning, into the stronghold of musical theory itself."—*Guardian*.

Rivingtons, Waterloo Place, London; Oxford and Cambridge.

MUSICAL PRESENTS.—High-class Music for

Students and others. To be had, gratis and postage free, a LIST of 400 CLASSICAL WORKS, bound, at greatly reduced prices. Published only by Robert Cocks and Co.

A ROSE IN HEAVEN. New Song.—By FRANZABT. No. 1 in F, No. 2 in G, 4s. each. "This little gem will haunt the memory of those who hear it long after the song has ceased." *Vide Graphic*. Also as a Duet for Soprano and Contralto. 4s.**HE GIVETH HIS BELOVED SLEEP.** SacredSong. Music by FRANZ ABT. 3s. "A valuable addition to the family collection of Sunday music." *Vide Orchestra*. "A calm and holy feeling pervades this song, and its spirit is sweetly soothing."—*Court Circular*. "Words and Music are alike sweet, soothing, and melodious."—*Christian World*. "This song is a gem of sacred melody."—*Vide the Standard*.**NOT A SPARROW FALLETH TO THE GROUND.**Sacred Song. By F. ABT. 3s. "This sacred song breathes a deep religious spirit, and appeals to the trusting heart of the Christian."—*Vide Brighton Times*.**FRANZ ABT'S VOCAL TRIOS** for THREE

EQUAL VOICES, with an Accompaniment for Pianoforte.

No. 1.—How Sweet and Soothing the Vesper Chime. 3s.

No. 2.—When Life's Brief Dream is Over. (The Prayer from Rossini's

"Moses in Egypt.") 3s.

FRANZ ABT'S VOCAL DUETS for SOPRANO

and CONTRALTO, 3s. each.

A Rose in Heaven. 4s.

Adieu.

A Dream of Angels.

A Forest Ramble.

Fairy Chimes.

Kathleen Aroon.

The Evening of Life.

The Lark.

Oh! ye Tears.

Say Who Comes Here?

The Rose and the Nightingale.

Tell me, fair Star.

The Thrush and the Jay.

The Rose and the Maiden.

The Swallow's Come.

The Sabbath.

London: Sole Publishers, Robert Cocks and Co., New Burlington-

street. N.B.—All sheet music at half-price, post free in stamps.

In one folio vol., elegantly bound, 21s.

LAYS AND LYRICS OF SCOTLAND. A Col-

lection of the best Scottish Songs, arranged with new symphonies and accompaniment for the Pianoforte. By JOHN FULCHER. With a historical epitome of Scottish song by JAMES BALLANTINE.

"The volume before us is certainly one of the finest collections of Scottish Song ever published, for although there may be some unknown to the general public, all which have obtained popularity are included. The work is elegantly got up, and its value is materially heightened by an appendix of notes, historical, biographical, and critical, relating to the principal songs contained in the volume."—*Musical Times*, Nov. 1872."Nothing appears to have been omitted that could help to make the volume complete, and the result is a collection of Scotch Songs which has rarely been equalled."—*Scotman*.

Glasgow: Swan and Pentland. London: Chappell and Co.

BREAVINGTON'S IMPROVED AMERICAN ORGANS.

BREAVINGTON'S PATENT DOUBLE AND SOLO SOUND BOARDS AND PATENT IMPROVED AUTOMATIC SWELL, with the use of a New Metal for the Treble and Solo Stops, have so improved the AMERICAN ORGANS, that they entirely surpass the imported instruments in quality of tone and resonant power; and, being much more simple in construction, they are not so liable to get out of order, and can be manufactured at much lower prices.

We submit the Report of a Committee of very eminent Organists.

Wholesale Warehouse—Berners-mews; Manufactory—Notting-hill.

WE, the undersigned, have made a thorough examination of "THE BREAVINGTON SILVER REED ORGAN."

We beg specially to mention the following points of its excellence, viz. :—

1st.—The general sweetness and mellowness of tone, and directly in connection with this the manufacture of the Vibrators from a new material, by which increased durability is secured. By a more careful system of voicing, great promptness of speech is also obtained, without any sacrifice of tone, the effects of which are, of course, especially to be observed in the lower notes of the 16 feet stops.

2nd.—The greatest possible extent of vibrating space is obtained by placing the mechanism employed in various internal arrangements below, instead of above the sound-board.

3rd.—The introduction, as a substitute for the ordinary tremulant, of a revolving fan, the rotation of which is regulated by the action of the foot upon the bellows pedal.

The effects attainable by this means are especially noticeable in a stop of 16-ft. tone called by Messrs. Breavington "The Silver Reed Euphone."

The new action applied to the octave-coupler is most simple and effective, and the new suspended sound board for solo stops is very ingenious.

We have also much pleasure in testifying to the beauty and elegance of the several designs, which we have inspected, as well as to the general excellence of the materials and the highly finished style of workmanship employed in the production of these Instruments, and in our opinion they realise as nearly as possible the greatest amount of perfection which can reasonably be expected from Instruments of this class.

HENRY SMART,

Organist of St. Pancras Church, Euston Road.

CHARLES STEGGALL, Mus. D., Cantab.

Organist to the Honble. Society of Benchers, Lincoln's Inn; and Professor of the Organ at the Royal Academy of Music.

RICHARD LIMPUS,

Organist of St. Michael's Church, Cornhill, and Hon. Sec. of the College of Organists.

CHARLES E. STEPHENS,

Member of the Philharmonic Society of London, and Hon. Member of the Royal Academy of Music.

TESTIMONIALS RECEIVED FROM THOSE WHO HAVE THE ORGANS IN USE.

CAPPERA COTTAGE, EASTBOURNE, *July 24th, 1872.*

GENTLEMEN,—I have much pleasure in informing you that the Instrument I purchased of you last May is a complete success. When residing in London I possessed for many years a very superior Organ, but which from its great bulk I was compelled to dispose of. On settling down here I was desirous of replacing this Instrument if possible with one of more compact form, and embracing some of its merits. For this purpose I obtained successively no less than four Harmoniums all of superior quality, and of the best makers, but I failed to obtain the rich mellow tone to which I had been inured. I then purchased one of your Anglo-American Organs at 30 Guineas, having the Vox Humana stop, and the Automatic swell, and have now obtained all I desired, the Instrument embracing all the merits of my London Organ, with the advantage of being much less than half its size, at half its price. Wishing you every success,

I remain yours truly,

JOSHUA NETTLETON.

THE LYMES, BOWDON, *12th August, 1872.*

GENTLEMEN,—Having had repeated opportunities of examining the mechanism, and testing the powers of your Instruments, I have no hesitation in saying that they are quite equal to the best of the so-called American Organs, and superior to the Cabinet Organs of any other English Firm. All the Instruments of your manufacture which I have selected and purchased, have given and continue to give the highest satisfaction.

J. M. BENTLEY, Organist and Choirmaster of Bowden Church.

412, BETHNAL GREEN ROAD, *July 22d, 1872.*

GENTLEMEN,—I have much pleasure in testifying to our entire satisfaction with the tone of the Anglo-American Reed Organ supplied to us by you, and every one who has heard it considers it vastly superior to the Harmonium; the articulation is almost as rapid as that of the Pianoforte, and the tone is very similar to that of the swell portion of an ordinary Pipe Organ, when several of the reed stops are drawn, with this immense advantage, that while the American Organ remains in tune splendidly, the reed stops of the ordinary Pipe Organ want constant attention, and almost require tuning every time the instrument is played upon. The Vox Humana we consider very superior to the Vox Celeste or Tremolo. I am, Gentlemen, yours sincerely,

GEORGE BATE, L.R.C.P., M.R.C.S., &c.

ELSTEAD, GODALMING, SURREY, *July 20th, 1872.*

Messrs. BREAVINGTON. She considers the tone very superior to her Harmonium, and being able by the use of the knee swells to give expression; a great advantage, especially in small rooms.

"INTERNATIONAL EXHIBITION.—The American Organs shown by Messrs. Breavington and Sons are of most excellent quality, and especially distinguished by an absence of all unpleasant reediness. They are also remarkably moderate in price; and in churches where an organ is unattainable, from want either of funds or of space, one of these instruments would be probably the best substitute that could be found."—*From the Musical Record Report, September 1st, 1872.*

Elegantly bound in Cloth, gilt edges, price 6s. 6d.

SACRED SONGS FOR LITTLE SINGERS.

(Dedicated, by the gracious permission of Her Majesty, to H.R.H. the Princess BEATRICE.)

WORDS BY

FRANCES RIDLEY HAVERGAL.

MUSIC COMPOSED AND ARRANGED BY

ALBERTO RANDEGGER.

ILLUSTRATED BY THE BROTHERS DALZIEL.

Price Seven Shillings and Sixpence.

Beautifully printed on superfine paper, elegantly bound, gilt edges.

NATIONAL NURSERY RHYMES

AND

NURSERY SONGS.

SET TO MUSIC BY J. W. ELLIOTT.

WITH SIXTY-FIVE ILLUSTRATIONS BY

H. S. MARKS, A.R.A., A. HUGHES, GRISET, HOUGHTON, PINWELL, DALZIELS, F. WALKER
FRASER, WIEGAND, ZWECKER, MAHONEY, SMALL, C. GREEN, FRENCH, &c.

ENGRAVED BY THE BROTHERS DALZIEL.

EXTRACT FROM PREFACE.

THE present volume is intended as a contribution to what may be justly considered a not unimportant department of our national song literature—the Nursery Rhymes namely, which seem appointed, by tacit and universal consent, to be “said or sung,” and to be listened to, with unwearied interest and appreciation, in those great National Institutions the British Nursery and Home School-room. To all who are interested in the selection of books for children the book is now offered by the Publishers, with the hope that it may gain general and extended approbation. Especial pains have been taken to secure the suffrage of that still larger public, in petticoats and knickerbockers, whom a genial English writer of the last century, who loved children, and spoke and wrote of them with infinite tenderness and affection, describes as “masters in all the learning on the other side of eight years old.”

In composing the musical portion of the volume, especial care has been taken by Mr. ELLIOTT to keep the songs strictly within the capacity of children's execution, and the compass of children's voices. In his own family he has found a young jury ready to test the various tunes, and has chosen only those melodies which found prompt acceptance, were easily remembered, and came tripping off the tongue.

OPINIONS OF THE PRESS.

“As we open this highly ornate work we find ourselves exclaiming—as we once heard a Frenchman, on entering into a newly-furnished room, exclaim—*Luxe epouvantable!*”—*Saturday Review*.

“Simple as is the style of these pieces, there is much character and considerable elegance about most of them; while the neatness of the volume and its clever illustrations give it a value as a handsome table-book.”—*Daily News*.

“The Brothers Dalziel, with a good many eminent colleagues, have just been offering empirical solutions of the artistic problem how to illustrate a nursery rhyme.”—*Spectator*.

“Without in any way reflecting upon the interior of this book, we pause at the outside to remark that a debt of gratitude is due to the designer of the cover and to the bookbinder. Inside we have all those nursery rhymes which have been in use so long that the memory of man runneth not to the contrary, set to very easily acquired and pleasing airs, within the compass of children's voices, and exquisitely illustrated by the Brothers Dalziel. These illustrations are the most humorous and spirited, as well as the most artistic pictorial representation of the absurdities of the nursery rhymes, that we ever remember to have seen.”—*Echo*.

LONDON: NOVELLO, EWER AND CO. NEW YORK: J. L. PETERS.

Now ready, 1 vol., demy 8vo., 6s. 6d.
MUSICAL DEVELOPMENT (An *Æsthetic*
 Treatise). By JOSEPH GODDARD.
 "It is a work which, for its profound philosophic discernment, its
 pure and useful treatment of a grand subject, deserves careful study."
London Quarterly Review.

To Teachers and the Principals of Schools.
NEW PIANOFORTE COMPOSITIONS for
 YOUNG PLAYERS. By JOSEPH GODDARD.
 First Series, price 2s. 6d. each.

1. ON THE WATER.
2. IN THE WOODS.
3. AMONG THE HILLS.

1. O PESCATOR, and BELIEVE ME IF ALL.
2. ZIGANKA.
3. HOME, SWEET HOME.
4. THE GAZELLE.
5. CHERRY RIPE.
6. THE GYPSY.

"All the pieces are extremely melodious. The harmonies are un-
 exceptionable. The fingering is extremely good, and is marked, as it
 should be, only where it is really necessary."—*Musical Times*.
 "Mr. Goddard deserves the best thanks alike of pianoforte teachers
 and pupils, and every school should introduce this series of pieces to
 the pupils."—*Englishwoman's Domestic Magazine*.

NEW DRAWING-ROOM COMPOSITIONS.—
 Original, tasteful and elegant. Each post-free for 2s.
 LES SYLPHES (Valse Brillante). STAR OF INDIA (Valse de Con-
 cert). Hellbron.
 KISSES SWEET (Polka). Gotthard. IVY. Gounod.
 All the above works are now being played in public with immense
 success.

To Choral Societies.
SIX ORIGINAL PART-SONGS by CH. GOUNOD.
 Price 6d. each net.
 1. OMNIPOTENT LORD.
 2. LITTLE CELANDINE.
 3. GITANELLA.
 4. BRIGHT STAR OF EVE.
 5. MY TRUE LOVE HATH MY HEART.
 6. TAKE ME, MOTHER EARTH.
 Goddard and Co., 4, Argyll-place, Regent-street.

THOMAS' WELSH SONGS and GLEES. In 36
 Nos. as Songs; the same, for 4 voices. Each free by post for
 15 stamps. Any separate voice part to the Glee, price 8d. nett. A
 list forwarded gratis.

London: B. Williams, 19, Paternoster-row.
HOPE TOLD A FLATTERING TALE. By
 NETHERWOOD. Brilliantly transcribed for the Pianoforte. Post
 free for 18 stamps. London: B. Williams, 19, Paternoster-row.

Songs by the author of "Never mind the rest," suitable for intro-
 duction at Readings, Lectures, &c.
THE ENGINE-DRIVER. 4s.; My father's apple-
 tree, 3s.; Keep a light heart, say I, 3s.; The straight path thro'
 the wood, 3s.; An English wife for me, 3s.; Now and then, or three
 hundred years ago, 3s.; Kit Flanagan and the fairy, 3s.; Down by the
 brookside in the merry month of May, 4s.
 Hutchings and Romer, Conduit-st. B. Williams, 19 Paternoster-row

DOWN BY THE BROOKSIDE IN THE MERRY
 MONTH OF MAY. By the author of "Never mind the rest."
 This graceful and effective song is now being sung by Mr. Montem
 Smith with great success, having been in each case re-demanded. 4s.
 Hutchings and Romer, 9 Conduit-street.

THE ENGINE-DRIVER, by the author of "Never
 mind the rest," depicts exciting events in the life of an Engine-
 driver with remarkable fidelity, stirring words, flowing melody: not
 difficult; Tenor, Baritone, or Bass; 4s. Hutchings and Romer, 9, Con-
 duit-street.

MR. VERNON RIGBY'S NEW SONG.
I SAW THEE WEEP. Composed expressly for him
 by FRANK NAISB. In A flat and F. Price 4s.
 Messrs. Duncan Davison and Co., 244, Regent-street, W.

DREAM OF ANGELS, LITTLE ONE. New Song
 by FRANZ ABT. One of the celebrated composer's most charming
 songs. Sent for 2s. Duff and Stewart, 147, Oxford-street.

NEW SONGS by VIRGINIA GABRIEL.
 The Passing Ship. Words by the Earl of Pembroke. 4s.
 The Angel and the Child. Words by H. W. Longfellow. 4s.
 My one true Love. Words by F. T. Paigrave. 4s.
 The Shadow on the Floor. Words by G. M. Elva Wood. 4s.
 Half-price
 Duff and Stewart, 147, Oxford-street.

NOTICE.—GOUNOD'S NEW SONGS.
DUFF and STEWART publish THE BETTER
 LAND, BIONDINA, HEUREUX SERA LE JOUR, OH,
 THAT WE TWO WERE MAYING, and THE SEA HATH ITS
 PEARLS. These songs have been composed and the words selected
 by M. GOUNOD during his residence in England. Each song bears his
 signature.
 Duff and Stewart, 147, Oxford-street.

I LOVE MY LOVE. By CIRO PINSUTI.
 "Signor Pinsuti has produced nothing happier than the fresh, brilliant
 song before us. It is tuneful without being commonplace, and it is
 accompanied in masterly fashion."—*Queen*. Sent for 2s. Duff and
 Stewart, 147, Oxford-street.

TEN HYMNS WITH TUNES

FOR

CHRISTMAS, THE HYMNARY.

SELECTED FROM

PRICE ONE PENNY.

O COME, ALL YE FAITHFUL - OLD MELODY.
 APPROACH, ALL YE FAITHFUL - J. BARNEY.
 CHRISTIANS, AWAKE - SIR JOHN GOS.
 HARK! THE HOSTS OF HEAVEN ARE SINGING H. SMART.
 O COME, NEW ANTHEMS LET US SING - H. J. GAUNTLET.
 HARK! THE HEAVEN'S SWEET MELODY - SIR JOHN GOS.
 O COME, LOUD ANTHEMS LET US SING - S. S. WHEATLY.
 CHRIST IS BORN; TELL FORTH HIS FAME - CH. GOUNOD.
 COME, YE NATIONS, THANKFUL OWN - SIR G. ELVET.
 HARK! THE HERALD-ANGELS SING - MENDELSSOHN.

London: Novello, Ewer and Co.; New York: J. L. Peters.

Now ready. The second edition of Nine new
CHRISTMAS CAROLS, or HYMNS. In one book.
 Price One Shilling. "There is no doubt these carols will be as
 popular as they deserve to be; everyone should possess them."
 A. Dimoline, Publisher, College-green, Bristol.
 Also in the Press, half price—The song, "Little May," Miss Hodg-
 kin, 2s.; The Beatitudes, "Blessed are the pure in heart," trio for three male
 voices, 2s. "These are both musical gems."

D. GAUNTLETT'S CHRISTMAS CAROLS, old
 and new. For Catalogue, apply to the Church Music Press,
 24, Notting Hill-terrace, W.

D. SPARK'S POPULAR CHRISTMAS ANTHEM,
 "I shall see Him, but not now." Score, 1s. 6d.; Separate parts, 1s.
 "Peculiarly interesting and effective."—*The Queen*.
 "A beautiful Anthem which should be used everywhere, 'in choir
 and places where they sing.'"—*Express*.

London: Novello, Ewer and Co., 1, Berners-street, W.

Second Edition.
CAROLS for the CHURCH SEASONS. Part I.
 By Rev. E. HANDLEY, M.A. Price 3d.; or 2s. 6d. per Dozen.
 London: Novello, Ewer and Co., 1, Berners-street, W.

New Carol for Christmas-tide.
SIMPLE CAROLLERS ARE WE. Words by
 J. P. Douglas. Music by J. B. BOUCHER. Price Twopenny.
 London: Novello, Ewer and Co., 1, Berners-street, W.

APPROACH, ALL YE FAITHFUL. Hymn for
 Christmas. By BENJAMIN CONGRUVE. Price 1½d.
 London: Novello, Ewer and Co.

HATTON'S FAVOURITE CHRISTMAS AN-
THEMS. Especially suited to Small Choirs.

Early orders should be given for these popular works.

In the days of Herod the King ... 0 3
 Hosanna to the Son of David ... 0 2
 Blessed is he that cometh in the name of the Lord ... 0 3
 Let us now go even unto Bethlehem ... 0 2
 All the ends of the world ... 0 1
 Metzler and Co., 37, Great Marlborough-street, W.

Price One Penny.
THE CHRISTMAS HYMNS: "Christians, awake,"
 and "Hark! the herald angels sing" (Mendelssohn). Just pub-
 lished in Metzler and Co.'s Series of Penny Part Songs. The two
 Hymns newly arranged by RIMBAULT.
 Metzler and Co., 37, Great Marlborough-street, W.

"CHRISTIANS, AWAKE!" Hymn for Christmas,
 set to music by JOHN HULLAH. Price 3d.
 Metzler and Co., 37, Great Marlborough-street, W.

LITTLE CHRISTMAS. A French Village Legend,
 with Music for Female Voices, transcribed and adapted for draw-
 ing-room performance. By W. CHALMERS MASTERS. Octavo. Three
 shillings nett. Also, separately from the above work, CHRISTMAS CAROL,
 "With heart and voice let us rejoice." Solo and Chorus. Price 1s.
 Lamborn Cocks, 63, New Bond-street.

I WISH YOU A MERRY CHRISTMAS. Song.
 Price 6d.
 A HAPPY NEW YEAR. Song. Price 6d.
 THE HOLLY TREE and MISTLETOE. Four-part Song. Price 1½d.
 I WISH YOU A MERRY CHRISTMAS. Ditto " 3d.
 GIVE ME THE LUSTY WINTER TIME. Ditto " 3d.
 To be had of Dr. Belcher, Hampstead-road, Birmingham.

MUSIC FOR THE COMING SEASON.

Hymns for Christmas.

- DYKES, Rev. J. B.—"Christmas, happy Christmas." 8vo., 3d.
 FOUR HYMNS.—Set to Music by Dr. DYKES, W. H. MONK, J. BAPTISTE CALKIN, and J. BARNBY. 1½d.
 HARRIS, EDMUND.—"Hark! the herald angels sing." 4 voices. 6d.
 —"High let us swell." 4 voices. 6d.
 TONS, DR.—"Hark! the herald angels sing." 4 voices. 1s. the two. Class copies, 1½d. each.
 —"Jesus Christ is risen to-day." 4 voices. 1½d. each.
 LORAIN.—"Hark! the herald angels sing," and "While shepherds watched their flocks." 4 voices. 1s. 6d.
 MENDELSSOHN.—"Hark! the herald angels sing." Adapted by W. H. CUMMINGS. Folio, 1s.; 8vo., 1½d.
 NOVELLO.—"O come, all ye faithful." The celebrated Christmas Hymn, *Adagio Fideles*, for Solo, Duet, Trio, and Quartet. Folio, 1s. 6d.; class copy, 1½d.; vocal parts, 1s.; orchestral parts, 6s. 6d.
 PATEN.—"Hark! the herald angels sing!" Solo. 6d.
 —"While shepherds watched their flocks." Solo. 6d.
 —"High let us swell our tuneful notes." Solo. 6d.
 SMITH, S.—"High let us swell." Solo or Duet with Chorus. 1s.
 TULLARD, J.—"Hark! the herald angels sing." In C, for 4 voices. 6d.
 —The same Hymn to a different tune, in F. 6d.

Carols, etc., for Christmas.

- BARNBY, JOSEPH.—"When I view the Mother holding." Treble 4 voices. 8vo., 2d.
 —"Twas in the winter cold." 4 voices. 8vo., 2d.
 —"Holy night! Peaceful night!" 4 voices. 8vo., 2d.
 —"O come, all ye faithful." 4 voices. 2d.
 BRAMLEY and STAINER.—"Christmas Carols," New and Old. The words edited by the Rev. H. R. BRAMLEY, M.A. The music edited by JOHN STAINER, M.A., Mus. Doc. Set I, 1s. 6d.; words, 1½d.; cloth gilt, 2s. 6d. Set II, 1s. 6d.; words, 1½d.; cloth gilt, 2s. 6d.; together, cloth, 4s.; also in separate numbers at 1d. each. Large edition, beautifully illustrated, cloth, 7s. 6d.
 COOPER, J. T.—"There were whisperings in the heavens." 4 voices. 8vo.
 —"Shades of silent night dividing." 4 voices. 8vo.
 GOODBAN, C.—The Christmas Fairies. "Brave spirits of the woods are we." Glee, s.s.t.b. 9d. Small class copy, 1½d.
 ROSEVOR, THE HON. VICTORIA.—"Carol, carol, Christians." 4 voices, 1s. 8vo., 3d.
 HANDLEY, EDWARD.—Four Carols. 3d. *Delected (by permission) to the Lord, for of expressio*
 HAYBEGAL, H. E.—"Six Christmas Carols." These Carols are: I. The Kings of the East. II. The Angels Song. V. The Holy Birth. VI. The Humble my study carol, 2d. each.
 —A Christmas Carol. Words by BEN JONSON. For 1 or 4 voices.
 HELMORE and NEALE.—Carols for Christmas-tide. Set to Ancient Melodies by the Rev. THOMAS HELMORE, M.A. Words principally in imitation of the original, by the Rev. J. M. NEALE, D.D.
 Vocal score for 4 voices, with organ accompaniment, folio... 4 6
 Treble part, 18mo. ... 0 6
 Duet, in packets of 50 ... 20 0
 Compressed score, 18mo. ... 1 0
 The words only, 32mo. ... 0 1½
 Duet, in packets of 50 ... 5 0
 IONS, THOMAS.—A Christmas Madrigal. "The winter winds are moving." 4 voices. Folio size, 6d. Class copy, 1½d.
 LINDSAY, MISS.—"Carol, carol, Christians." 4 voices. 8vo. 3d.
 MACFARREN, G. A.—"Christmas." A Four-part Song. Words by LEIGH HUNT. 1s. Small class copy, 1½d. Vocal parts, 6d.
 MACGRAY.—"A song, a song keep singing." A Christmas Carol. 4 voices. 6d.
 MATHEY.—"O! Christmas is the season." Madrigal, 4 voices. 9d.
 MONK, Dr. E. G.—"See the morning star." For 4 voices. 4 voices. Folio, 1s. the two. Class copies, 1½d. each.
 —"Sing the battle sharp and glorious." For 4 voices. 4 voices.
 NOVELLO.—"The twelfth night song." 4 voices. Words by HENRICK. 1s. 6d. Class copy, 1½d.
 PEARSELL, R. L.—Caput Apri Defero. "The Boar's Head." Song for 4 voices, 1s.; vocal parts, 4d.
 —"Come let us be merry." Song for 4 voices, 1s. Class copy, 1½d.; vocal parts, 6d.
 —"In dulci jubilo." An ancient Carol. Folio, 1s. 6d.; octavo, 3d.

- SILAS, E.—"Christmas Carol." 6 voices. From the *Noel Bourguignon de Cui Bardai*. Translated by H. W. LONGFELLOW. Vocal score, 3s. 6d.; Vocal parts, 1s.
 SULLIVAN, A. S.—"The last night of the year." A Four-part Song. Folio, 1s.; octavo, 1½d.
 —"THE Boar's Head Carol," and "O the Roast Beef of Old England." 1½d.
 WESTBROOK, W. J.—"Holly berries, holly berries." Carol. For 4 voices. 6d.

Anthems for Christmas.

- ALLEN, GEORGE B.—"In the beginning was the Word." Vocal score, 1s.; ditto, 8vo, 1½d.; vocal parts, 9d.
 BARNBY, J.—"The Grace of God that bringeth salvation." For 4 voices, with Treble solo, 1s.; class copy, 1½d.; vocal parts, 7½d.
 —"Drop down, ye Heavens." Tenor Solo and Chorus, 1s.; vocal parts, 9d.
 —"Sing and rejoice." Full, 4 voices. Vocal score, 1s.; vocal parts, 1s.; class copy, 1½d.
 BEST, W. T.—"While Shepherds watched their flocks by night." For a Bass voice, with Chorus. Vocal score, 1s.; vocal parts, 6d.
 —"Behold I bring you glad tidings." For a five-part Chorus and Organ. Vocal score, 1s. 6d.; vocal parts, 1s.
 CLARKE, J. HAMILTON.—"There were Shepherds abiding in the fields." Four voices. Vocal score, 1s.; vocal parts, 1s.
 ELVEY, Sir G. J.—"Arise, shine, for Thy Light is come." Full for s.a.t.b., 9d.; vocal parts, 6d.; class copy, 1½d.
 GADSBY, HENRY.—"Sing, O daughter of Sion." 4 voices. Vocal score, folio, 1s.; do., 8vo, 3d.; vocal parts, 1s.
 GLADSTONE, W. H.—"Behold how good and joyful." 4 voices. Folio, 2s.
 GOSS, Sir J.—"Behold, I bring you good tidings." Full for s.a.t.b., 6d.; vocal parts, 6d.; class copy, 1½d.
 GOUNOD, CH.—"O sing to God" (Noel). For Soprano and Alto, with Chorus of female voices, 2s. 6d.; class copy, 6d.; vocal parts, 4½d.; orchestral parts, 8s. 9d.
 GREENE.—"Behold, I bring you glad tidings." For two Trebles or Tenors, with Chorus for 4 voices. 1s. 6d.; vocal parts, 10½d.
 HATTON, J. L.—"Blessed be the Lord God of Israel." Four voices. 2s. 6d.; vocal parts, 1s.
 HOPKINS, E. J.—"Let us now go even unto Bethlehem." s.a.t.b., 9d.; vocal parts, 6d.; class copy, 1½d.
 JACKSON, W. (Masham).—"O come hither and behold." Full, 4 voices, with short Bass solo. 1s.; vocal parts, 6d.
 —"O Zion, that bringest good tidings." Full, 4 voices, 1s.; vocal parts, 1s.
 —"Sing, O Heavens." 4 voices, 1s.; vocal parts, 6d.
 LESLIE, HENRY.—"Fear not, we bring you good tidings." Full, 4 voices, 9d.; vocal parts, 6d.
 MACFARREN, G. A.—"For unto us was born." 2 voices, Soprano and Bass. 8vo., 6d.
 —"Behold the tabernacle." For 2 voices. 6d.
 —"He cometh forth." 4 voices. 8vo., 2d.
 —"While all things were in quiet silence." 8vo., 1½d.
 MENDELSSOHN.—"Rejoice, O ye people." 8 voices. Vocal score, 1s. Vocal parts, 6d.
 —Ditto, arranged for 4 voices by Dr. Steggall. Vocal score, folio, 9d. 8vo., ditto, 1½d.
 MONK, W. H.—"Hallelujah! for unto us a child is born." Full, 4 voices, 6d.; class copy, 1½d.
 NOVELLO.—"Sing unto the Lord." Short Anthem for s.a.t.b., with verse for 4 Trebles, 9d.; small class copy, in score, 1½d.; vocal parts, 7½d.
 PERGOLES.—"Glory to God in the highest." 4 voices. 8vo., 1½d.
 PURCELL.—"Behold I bring you glad tidings." Verse, s.a.t.b. Folio, vocal score, 1s.; vocal parts, 10½d.
 SEWELL, JOHN.—"Break forth into joy." 4 voices. Vocal score, 1s. vocal parts, 1s.
 SMITH, CHARLES W.—"Behold I bring you glad tidings." 4 voices. Folio, 6d.; 8vo., 1½d.
 SPARK, Dr. W.—"I shall see him, but not now" (Balaam's prophecy). 4 voices. Vocal score, 1s. 6d.; vocal parts, 1s.
 THORNE, E. H.—"In the beginning was the Word." Full, 4 voices. Vocal score, 9d.; class copy, 1½d.; vocal parts, 6d.
 TURLE, JAMES.—"This is the day which the Lord hath made." 8vo., 3d.
 VERRINDER, C. G.—"The light hath shined." 8vo., 1½d.
 VITTORIA.—"Behold I bring you glad tidings." s.a.t.b. Vocal score, 9d.; class copy, 1½d.
 WESLEY, S. S.—"Blessed be the Lord God of Israel." Full, 4 voices, 1s. 6d.; vocal parts, 1s.; class copy, 1½d.
 —"Glory be to God on high." 8vo., 2d.

LONDON: NOVELLO, EWER & CO. NEW YORK: J. L. PETERS.

Now ready, 1 vol., demy 8vo., 6s. 6d.
MUSICAL DEVELOPMENT (An *Æsthetic*
 Treatise). By JOSEPH GODDARD.
 "It is a work which, for its profound philosophic discernment, its
 pure and useful treatment of a grand subject, deserves careful study."
London Quarterly Review.

To Teachers and the Principals of Schools.
NEW PIANOFORTE COMPOSITIONS for
 YOUNG PLAYERS. By JOSEPH GODDARD.

- First Series, price 2s. 6d. each.
 1. ON THE WATER. 2. IN THE WOODS.
 3. AMONG THE HILLS.
 Second Series, price 3s. each.
 1. O PESCATOR, and BELIEVE ME IF ALL.
 2. ZIGANKA.
 3. HOME, SWEET HOME.
 4. THE GAZELLE.
 5. CHERRY RIPE.
 6. THE GYPSY.

All the pieces are extremely melodious. The harmonies are un-
 exceptionable. The fingering is extremely good, and is marked, as it
 should be, only where it is really necessary. — *Musical Times.*
 "Mr. Goddard deserves the best thanks alike of pianoforte teachers
 and pupils, and every school should introduce this series of pieces to
 the pupils." — *Englishwoman's Domestic Magazine.*

NEW DRAWING-ROOM COMPOSITIONS. —
 Original, tasteful and elegant. Each post-free for 2s.
 LES SYLPHES (Valse Brillante). STAR OF INDIA (Valse de Con-
 cert). Gotthard. Hellbron.
 KISSESWEET (Polka). Gotthard. IVY. Gounod.
 All the above works are now being played in public with immense
 success.

To Choral Societies.
SIX ORIGINAL PART-SONGS by CH. GOUNOD.
 Price 6d. each net.
 1. OMNIPOTENT LORD. 5. MY TRUE LOVE HATH
 2. LITTLE CELANDINE. MY HEART.
 3. GITANELLA. 6. TAKE ME, MOTHER
 4. BRIGHT STAR OF EVE. EARTH.
 Goddard and Co., 4, Argyll-place, Regent-street.

THOMAS' WELSH SONGS and GLEES. In 36
 Nos. as Songs; the same, for 4 voices. Each free by post for
 15 stamps. Any separate voice part to the Glee, price 3d. nett. A
 list forwarded gratis.

London: B. Williams, 19, Paternoster-row.
HOPE TOLD A FLATTERING TALE. By
 NETHERWOOD. Brilliantly transcribed for the Pianoforte. Post
 free for 18 stamps. London: B. Williams, 19, Paternoster-row.

Songs by the author of "Never mind the rest," suitable for intro-
 duction at Readings, Lectures, &c.

THE ENGINE-DRIVER, 4s. My father's apple-
 tree, 3s.; Keep a light heart, say I, 3s.; The straight path thro'
 the wood, 3s.; An English wife for me, 3s.; Now and then, or three
 hundred years ago, 3s.; Kit Flanagan and the fairy, 3s.; Down by the
 brookside in the merry month of May, 4s.
 Hutchings and Romer, Conduit-st. B. Williams, 19 Paternoster-row

DOWN BY THE BROOKSIDE IN THE MERRY
 MONTH OF MAY. By the author of "Never mind the rest."
 This graceful and effective song is now being sung by Mr. Montem
 Smith with great success, having been in each case re-demanded. 4s.
 Hutchings and Romer, 9 Conduit-street.

THE ENGINE-DRIVER, by the author of "Never
 mind the rest," depicts exciting events in the life of an Engine-
 driver with remarkable idyllic stirring words, flowing melody; not
 difficult; Tenor, Baritone, or Bass; 4s. Hutchings and Romer, 9, Con-
 duit-street.

MR. VERNON RIGBY'S NEW SONG.
I SAW THEE WEEP. Composed expressly for him
 by FRANK NAISS. In A flat and F. Price 4s.
 Messrs. Duncan Davidson and Co., 244, Regent-street, W.

DREAM OF ANGELS, LITTLE ONE. New Song
 by FRANZ ART. One of the celebrated composer's most charming
 songs. Sent for 2s. Duff and Stewart, 147, Oxford-street.

NEW SONGS by VIRGINIA GABRIEL.
 The Passing Ship. Words by the Earl of Pembroke. 4s.
 The Angel and the Child. Words by H. W. Longfellow. 4s.
 My one true Love. Words by F. T. Paigrove. 4s.
 The Shadow on the Floor. Words by G. M. Elva Wood. 4s.
 Half-price.
 Duff and Stewart, 147, Oxford-street.

NOTICE.—GOUNOD'S NEW SONGS.
DUFF and STEWART publish THE BETTER
 LAND, BIONDINA, HEUREUX SERA LE JOUR, OH,
 THAT WE TWO WERE MAYING, and THE SEA HATH ITS
 PEARLS. These songs have been composed and the words selected
 by M. GOUNOD during his residence in England. Each song bears his
 signature.
 Duff and Stewart, 147, Oxford-street.

I LOVE MY LOVE. By CRO PINUTI.
 "Signor Pinuti has produced nothing happier than the fresh, brilliant
 song before us. It is tuneful without being commonplace, and it is
 accompanied in masterly fashion." — *Queen.* Sent for 2s. Duff and
 Stewart, 147, Oxford-street.

TEN HYMNS WITH TUNES FOR CHRISTMAS, SELECTED FROM THE HYMNARY. PRICE ONE PENNY.

O COME, ALL YE FAITHFUL - OLD MELODY.
 APPROACH, ALL YE FAITHFUL - J. BARNEY.
 CHRISTIANS, AWAKE - SIR JOHN GOS.
 HARK! THE HOSTS OF HEAVEN ARE SINGING H. SMART.
 O COME, NEW ANTHEMS LET US SING - H. J. GAUNTLETT.
 HARK! THE HEAVEN'S SWEET MELODY - SIR JOHN GOS.
 O COME, LOUD ANTHEMS LET US SING - S. S. WESLEY.
 CHRIST IS BORN; TELL FORTH HIS FAME - CH. GOUNOD.
 COME, YE NATIONS, THANKFUL OWN - SIR G. ELVET.
 HARK! THE HERALD-ANGELS SING - MENDELSSOHN.
 London: Novello, Ewer and Co.; New York: J. L. Peters.

Now ready. The second edition of Nine new
CHRISTMAS CAROLS, or HYMNS. In one book.
 Price One Shilling. "There is no doubt these carols will be as
 popular as they deserve to be; everyone should possess them."
 A. Dimoline, Publisher, College-green, Bristol.
 Also in the Press, half price—The song, "Little May," Miss Hodges,
 3s.; The Beatitude, "Blessed are the pure in heart," trio for three treble
 voices, 2s. "These are both musical gems."

DR. GAUNTLETT'S CHRISTMAS CAROLS, old
 and new. For Catalogue, apply to the Church Music Press,
 24, Notting Hill-terrace, W.

DR. SPARK'S POPULAR CHRISTMAS ANTHEM,
 "I shall see Him, but not now." Score, 1s. 6d.; Separate parts, 1s.
 "Feculiarly interesting and effective." — *The Queen.*
 A beautiful Anthem which should be used everywhere, "in chain
 and places where they sing." — *Express.*
 London: Novello, Ewer and Co., 1, Berners-street, W.

Second Edition.
CAROLS for the CHURCH SEASONS. Part 1.
 By Rev. E. HANDLEY, M.A. Price 3d.; or 2s. 6d. per Dozen.
 London: Novello, Ewer and Co., 1, Berners-street, W.

New Carol for Christmas-tide.
SIMPLE CAROLLERS ARE WE. Words by
 J. P. Douglas. Music by J. B. BORCHERS. Price Twopence.
 London: Novello, Ewer and Co., 1, Berners-street, W.

APPROACH, ALL YE FAITHFUL. Hymn for
 Christmas. By BENJAMIN CONGRUVE. Price 1½d.
 London: Novello, Ewer and Co.

HATTON'S FAVOURITE CHRISTMAS AN-
 THEMES. Especially suited to Small Choirs.
 Early orders should be given for these popular works.

In the days of Herod the King	...	...	...	0 3
Hosanna to the Son of David	...	...	...	0 2
Blessed is he that cometh in the name of the Lord	...	...	...	0 3
Let us now go even unto Bethlehem	...	...	...	0 2
All the ends of the world	...	...	...	0 2

Metzler and Co., 37, Great Marlborough-street, W.

Price One Penny.
THE CHRISTMAS HYMNS: "Christians, awake,"
 and "Hark! the herald angels sing" (Mendelssohn). Just pub-
 lished in Metzler and Co.'s Series of Penny Part Songs. The Two
 Hymns newly arranged by RIMBAULT.
 Metzler and Co., 37, Great Marlborough-street, W.

"CHRISTIANS, AWAKE!" Hymn for Christmas,
 set to music by JOHN HULLAH. Price 3d.
 Metzler and Co., 37, Great Marlborough-street, W.

LITTLE CHRISTMAS. A French Village Legend,
 with Music for Female Voices, transcribed and adapted for Draw-
 ing-room performance. By W. CHALMERS MASTERS. Octavo, Three
 shillings nett. Also, separately from the above work, CHRISTMAS CAROL,
 "With heart and voice let us rejoice." Solo and Chorus. Price 1s.
 Lamborn Cock, 63, New Bond-street.

I WISH YOU A MERRY CHRISTMAS. Song.
 Price 6d.
 A HAPPY NEW YEAR. Song. Price 6d.
 THE HOLLY TREE AND MISTLETOE. Four-part Song. Price 3d.
 I WISH YOU A MERRY CHRISTMAS. Ditto " 3d.
 GIVE ME THE LUSTY WINTER TIME. Ditto " 3d.
 To be had of Dr. Belcher, Hampstead-road, Birmingham.

MUSIC FOR THE COMING SEASON.

Hymns for Christmas.

- DYKES, Rev. J. B.**—"Christmas, happy Christmas." 8vo., 8d.
FOUR HYMNS.—Set to Music by Dr. DYKES, W. H. MONK, J. BAPTISTE CALKIN, and J. BARNBY.
HARRIS, EDMUND.—"Hark! the herald angels sing." 4 voices. 6d.
 "High let us swell." 4 voices. 6d.
TOMS, DR.—"Hark! the herald angels sing." Folio, 1s. the two. 1s. 6d. each.
 "Jesus Christ is risen to-day." 4 voices. Class copies, 1s. 6d. each.
ORAINÉ.—"Hark! the herald angels sing," and "While shepherds watched their flocks." 4 voices. 1s. 6d.
MEDELSSOHN.—"Hark! the herald angels sing." Adapted by N. H. H. CUMMINGS. Folio, 1s.; 8vo., 14d.
NOVELLO.—"O come, all ye faithful." The celebrated Christmas Hymn, *Adagio Fidele*, for Solo, Duet, Trio, and Quartet. Folio, 1s. 6d.; class copy, 14d.; vocal parts, 1s.; orchestral parts, 6s. 6d.
PATTEN, W.—"Hark! the herald angels sing!" Solo. 6d.
 "While shepherds watched their flocks." Solo. 6d.
 "High let us swell our tuneful notes." Solo. 6d.
SMITH, S.—"High let us swell." Solo or Duet with Chorus. 1s.
TURLEARD, J.—"Hark! the herald angels sing." In C, for 4 voices. 6d.
 The same Hymn to a different tune, in F. 6d.

Carols, etc., for Christmas.

- BARNBY, JOSEPH.**—"When I view the Mother holding." Treble 4 voices. 8vo., 2d.
 "Twas in the winter cold." 4 voices. 8vo., 2d.
 "Holy night! Peaceful night!" 4 voices. 8vo., 2d.
 "O come, all ye faithful." 4 voices. 2d.
BRAMLEY and STAINER.—"Christmas Carols," New and Old. The words edited by the Rev. H. R. BRAMLEY, M.A. The music edited by JAMES STAINER, M.A., Mus. Doc. Set I, 1s. 6d.; words, 14d.; cloth gilt, 2s. 6d. Set II, 1s. 6d.; words, 14d.; cloth gilt, 2s. 6d.; together, cloth, 4s.; also in separate numbers at 1d. each. Large edition, beautifully illustrated, cloth, 7s. 6d.
COOPER, J. T.—"There were whisperings in the heavens." 4 voices. 8vo.
GEE, S.—"Shades of silent night dividing." 4 voices. Class copies, 14d.
GOODMAN, C.—"The Christmas Fairies." "Brave spirits of the woods are we." Glee, s.s.t.b. 9d. Small class copy, 14d.
GROSVENOR, THE HON. VICTORIA.—"Carol, carol, Christians." 4 voices, 1s. 8vo., 3d.
HANDLEY, EDWARD.—Four Carols. 3d.
 Dedicated (by permission) to the Lord Bishop of Exeter.
HAYFEGAL, H. E.—"Six Christmas Carols." Part I. Christmas Morn. II. The Kings of the East. III. The Angel's Song. V. The Holy Birth. VI. The Humble Carol. 3d. each.
 A Christmas Carol. Words by BEN JONSON. For 1 or 4 voices.
HELMORE and NEALE.—Carols for Christmas-tide. Set to Ancient Melodies by the Rev. THOMAS HELMORE, M.A. Words principally in imitation of the original, by the Rev. J. M. NEALE, D.D.
 Vocal score for 4 voices, with organ accompaniment. 4s. 6d.
 Treble part, 18mo. ... 0 6
 Ditto, in packets of 50 ... 20 0
 Compressed score, 18mo. ... 1 0
 The words only, 32mo. ... 0 14
 Ditto, in packets of 50 ... 5 0
TOMS, THOMAS.—A Christmas Madrigal. "The winter winds are blowing." 4 voices. Folio size, 6d. Class copy, 14d.
LINDSAY, MISS.—"Carol, carol, Christians." 4 voices. 8vo. 3d.
MACFARREN, G. A.—"Christmas." A Four-part Song. Words by LEIGH HUNT. 1s. Small class copy, 14d. Vocal parts, 6d.
MACRAE.—"A song, a song keep singing." A Christmas Carol. 4 voices. 6d.
MATHEY.—"O! Christmas is the season." Madrigal, 4 voices. 9d.
MONK, Dr. E. G.—"See the morning star." For 4 voices. Folio, 1s. the two. 1s. 6d. each.
 "Sing the battle sharp and glorious." For 4 voices. Class copies, 14d. each.
NOVELLO.—"The twelfth night song." 4 voices. Words by HERRICK. 1s. 6d. Class copy, 14d.
PEARSALE, R. L.—Caput Apri Defero. "The Boar's Head." Song for 4 voices, 1s.; vocal parts, 4d.
 "Come let us be merry." Song for 4 voices, 1s. Class copy, 14d.; vocal parts, 8d.
 "In dulcet jubilo." An ancient Carol. Folio, 1s. 6d.; octavo, 3d.

SILAS, E.—"Christmas Carol." 6 voices. From the *Noël Bourguignon de Cui Baréai*. Translated by H. W. LONGFELLOW. Vocal score, 8s. 6d.; Vocal parts, 1s.

SULLIVAN, A. S.—"The last night of the year." A Four-part Song. Folio, 1s.; octavo, 14d.

"THE Boar's Head Carol," and "O the Roast Beef of Old England." 14d.

WESTBROOK, W. J.—"Holly berries, holly berries." Carol. For 4 voices. 6d.

Anthems for Christmas.

ALLEN, GEORGE B.—"In the beginning was the Word." Vocal score, 1s.; ditto, 8vo, 14d.; vocal parts, 9d.

BARNBY, J.—"The Grace of God that bringeth salvation." For 4 voices, with Treble solo, 1s.; class copy, 14d.; vocal parts, 74d.

"Drop down, ye Heavens." Tenor Solo and Chorus, 1s.; vocal parts, 9d.

"Sing and rejoice." Full, 4 voices. Vocal score, 1s.; vocal parts, 1s.; class copy, 14d.

BEST, W. T.—"While Shepherds watched their flocks by night." For a Bass voice, with Chorus. Vocal score, 1s.; vocal parts, 6d.

"Behold I bring you glad tidings." For a five-part Chorus and Organ. Vocal score, 1s. 6d.; vocal parts, 1s.

CLARKE, J. HAMILTON.—"There were Shepherds abiding in the fields." Four voices. Vocal score, 1s.; vocal parts, 1s.

ELVEY, Sir G. J.—"Arise, shine, for Thy Light is come." Full for s.a.t.b., 9d.; vocal parts, 6d.; class copy, 14d.

GADSBY, HENRY.—"Sing, O daughter of Zion." 4 voices. Vocal score, folio, 1s.; do., 8vo, 3d.; vocal parts, 1s.

GLADSTONE, W. H.—"Behold how good and joyful." 4 voices. Folio, 2s.

GROSS, Sir J.—"Behold, I bring you good tidings." Full for s.a.t.b., 6d.; vocal parts, 6d.; class copy, 14d.

GOUNOD, CH.—"O sing to God." (Noel). For Soprano and Alto, with Chorus of female voices, 2s. 6d.; class copy, 6d.; vocal parts, 44d.; orchestral parts, 8s. 9d.

GREENE.—"Behold, I bring you glad tidings." For two Trebles or C Tenors, with Chorus for 4 voices. 1s. 6d.; vocal parts, 104d.

HATTON, J. L.—"Blessed be the Lord God of Israel." Four voices. 2s. 6d.; vocal parts, 1s.

HOPKINS, E. J.—"Let us now go even unto Bethlehem." s.a.t.b., 9d.; vocal parts, 6d.; class copy, 14d.

JACKSON, W. (Masham).—"O come hither and behold." Full, 4 voices, with short Bass solo. 1s.; vocal parts, 6d.

"O Zion, that bringest good tidings." Full, 4 voices, 1s.; vocal parts, 1s.

"Sing, O Heavens." 4 voices, 1s.; vocal parts, 6d.

LESLIE, HENRY.—"Fear not, we bring you good tidings." Full, 4 voices, 9d.; vocal parts, 6d.

MACFARREN, G. A.—"For unto us was born." 2 voices, Soprano and Bass. 8vo., 6d.

"Behold the tabernacle." For 2 voices. 6d.

"He cometh forth." 4 voices. 8vo., 2d.

"While all things were in quiet silence." 8vo., 14d.

MEDELSSOHN.—"Rejoice, O ye people." 8 voices. Vocal score, 1s. Vocal parts, 6d.

Ditto, arranged for 4 voices by Dr. Steggall. Vocal score, folio, 9d. 8vo., ditto, 14d.

MONK, W. H.—"Hallelujah! for unto us a child is born." Full, 4 voices, 6d.; class copy, 14d.

NOVELLO.—"Sing unto the Lord." Short Anthem for s.a.t.b., with verse for 4 Trebles, 9d.; small class copy, in score, 14d.; vocal parts, 74d.

PERGOLESI.—"Glory to God in the highest." 4 voices. 8vo., 14d.

PURCELL.—"Behold I bring you glad tidings." Verse, s.a.t.b. Folio, vocal score, 1s.; vocal parts, 104d.

SEWELL, JOHN.—"Break forth into joy." 4 voices. Vocal score, 1s. vocal parts, 1s.

SMITH, CHARLES W.—"Behold I bring you glad tidings." 4 voices. Folio, 6d.; 8vo., 14d.

SPARK, Dr. W.—"I shall see him, but not now" (Balaam's prophecy). 4 voices. Vocal score, 1s. 6d.; vocal parts, 1s.

THORNE, E. H.—"In the beginning was the Word." Full, 4 voices. Vocal score, 9d.; class copy, 14d.; vocal parts, 6d.

TURLE, JAMES.—"This is the day which the Lord hath made." 8vo., 3d.

VERRINDER, C. G.—"The light hath shined." 8vo., 14d.

VITTORIA.—"Behold I bring you glad tidings." s.a.t.b. Vocal score, 9d.; class copy, 14d.

WESLEY, S. S.—"Blessed be the Lord God of Israel." Full, 4 voices, 1s. 6d.; vocal parts, 1s.; class copy, 14d.

"Glory be to God on high." 8vo., 2d.

LONDON: NOVELLO, EWER & CO. NEW YORK: J. L. PETERS.

CHAPPELL & CO.

Have now on View the largest Stock in London of PIANOFORTES by all the great Makers, of ALEXANDRE HARMONIUMS, greatly improved, and of ORGAN HARMONIUMS. Any of these Instruments can be Hired for Three Years, and, provided each Quarterly Instalment shall have been regularly paid in advance, the Instrument becomes the property of the hirer at the expiration of the third year.

THE ALEXANDRE NEW SIX-GUINEA ORGAN HARMONIUM. SOLID OAK CASE, FIVE OCTAVES, AND TWO FOOT-BOARDS.

The ever-increasing musical culture of all classes of society has established so large a demand for free reed instruments that many makers have sprung up who offer articles of such inferior and nasal quality of tone that the title of Harmonium suggests to many lovers of music the nearest approach to an instrument of torture that can be met with in the present age.

In the Instruments now offered to the public the tone will be found divested of all that has hitherto been considered objectionable. This end has been obtained by using a larger and thicker tongue, and a new system of voicing, which renders the tone rich and organ-like.

Another advantage in the new system is the increased strength of the reeds, and diminished liability to go out of tune by forcing the bellows.

The new system is applied to all the large instruments with still greater effect, and without extra cost.

CHAPPELL & CO., 50, NEW BOND STREET.

NEW WORK FOR SINGING CLASSES.

CHAPPELL'S PENNY OPERATIC PART-SONGS.

For Soprano, Alto, Tenor, and Bass.

The present collection of Part-Songs is entirely new, being selected and adapted from the most striking and popular Choruses in the Favourite Foreign Operas. The Arrangement is purely Vocal, such Choruses only being chosen as can be sung without the aid of an Instrumental Accompaniment. The Words have been expressly written for the work, and the harmonies arranged in four parts, as likely to be most useful in small classes.

1. Hymn of the Fisherman's Children	Adapted to a Melody from Herold's "ZANPA."
2. Fays and Elves (<i>In mia fe</i>)	From Flotow's "MARIA."
3. Spring's Bright Glances (<i>In Elvezia non v'ha</i>)	From Bellini's "LA SONNAMBULA."
4. From Yonder Vale and Hill (<i>D'immenso giubilo</i>)	From Donizetti's "LUCIA DI LAMMERMOOR."
5. Here we Rest (<i>Qui la selva</i>)	From Bellini's "LA SONNAMBULA."
6. Onward to Battle (<i>Squilli echeggi</i>)	From Verdi's "IL TROVATORE."
7. Rataplan (<i>Rataplan</i>)	From Donizetti's "LA FIGLIA DEL REGGIMENTO."
8. The Gipsy's Star (<i>Vedi! le fosche</i>)	From Verdi's "IL TROVATORE."
9. War Song of the Druids (<i>Dell' aura tua profetica</i>)	From Bellini's "NORMA."
10. In Mercy, hear us! (<i>Cielo clemente</i>)	From Donizetti's "LA FIGLIA DEL REGGIMENTO."
11. Come to the Fair! (<i>Accorrete, giovinette</i>)	From Flotow's "MARIA."
12. Friendship (<i>Per te d'immenso giubilo</i>)	From Donizetti's "LUCIA DI LAMMERMOOR."
13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>)	From Auber's "MASANIELLO."
14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>)	From Gounod's "FAUST."
15. The soft Winds around us (<i>The Gipsy Chorus</i>)	From Weber's "PRETOSA."
16. See how lightly on the blue sea (<i>Senti la danza invitaci</i>)	Donizetti's "LUCREZIA BORGIA."
17. See the Moonlight Beam (<i>Non fav Molto</i>)	
18. On yonder rocks reclining	From Auber's "FRA DIAVOLO."
19. Happy and light	From Balfe's "BOHEMIAN GIRL."
20. Come, come away (<i>Ah! que de moines</i>)	From Donizetti's "LA FAVORITA."
21. Hymn's torch (<i>Il destin</i>)	From Meyerbeer's "LES HUGUENOTS."
22. Come on, Comrade (<i>The celebrated Chorus of Old Men</i>)	From Gounod's "FAUST."
23. 'Gainst the Powers of Evil (<i>The Chorus of the Cross</i>)	
24. O Balmly night (<i>Com d' gentili</i>)	From Donizetti's "DON PASQUALE."

Postage free, 1½d. each; or 3 for 3½d.

(To be continued.)

A NEW WORK FOR THE ORGAN.

HANDEL'S CHORUSES

Arranged for the Organ, with PEDAL OBLIGATO, EXPRESSLY for the use of AMATEURS, by DR. RIMBAULT. Price 3s. each. Nos. 1 to 12 are now ready:—

No. 1. ZADOCK THE PRIEST.

2. FROM THE CENNER.

3. WE NEVER WILL BOW DOWN.

4. HE GAVE THEM HAILSTONES.

No. 5. SING UNTO GOD.

6. HALLELUJAH.

7. LIFT UP YOUR HEADS.

8. LET US BREAK THEIR BONDS

ASUNDER.

No. 9. FOR UNTO US A CHILD IS BORN.

10. HE TRUSTED IN GOD.

11. BUT THE WATERS OVERWHELMED

THEM.

12. THE HORSE AND HIS RIDER.

(To be continued.)

The present publication has been undertaken with a view to supply a musical want long felt by amateurs and lovers of the organ, i.e., an edition of HANDEL'S CELEBRATED CHORUSES arranged for the organ with pedal obligato, that shall be effective, combining all the salient parts of the score, and yet at the same time be within the reach of those performers who have not made the instrument their entire study. We have, it is true, many arrangements; some for "Organ or Pianoforte," others by our most eminent organists. The first belong to a past age; the second, in all cases, are only fit for professional performers, and require an amount of skill for their proper execution rarely attained by amateurs. In the present edition, the notation has been carefully studied so as to simplify the reading, whilst the pedals, in all cases of difficulty, have the assistance of the left hand of the performer. Many other points have been considered so as to render the arrangement fitted to the object it has in view—to supply an edition of HANDEL'S CHORUSES for the Organ expressly for the amateur.

CHAPPELL & CO., 50, NEW BOND STREET, LONDON.

Printed by NOVELLO, EWER and Co., 1, Berners-street (W.), and 35, Poultry (E.C.) Sold also by KENT and Co., Paternoster-row; and J. L. PETERS, 599, Broadway, New York.—Saturday, November 30, 1872.